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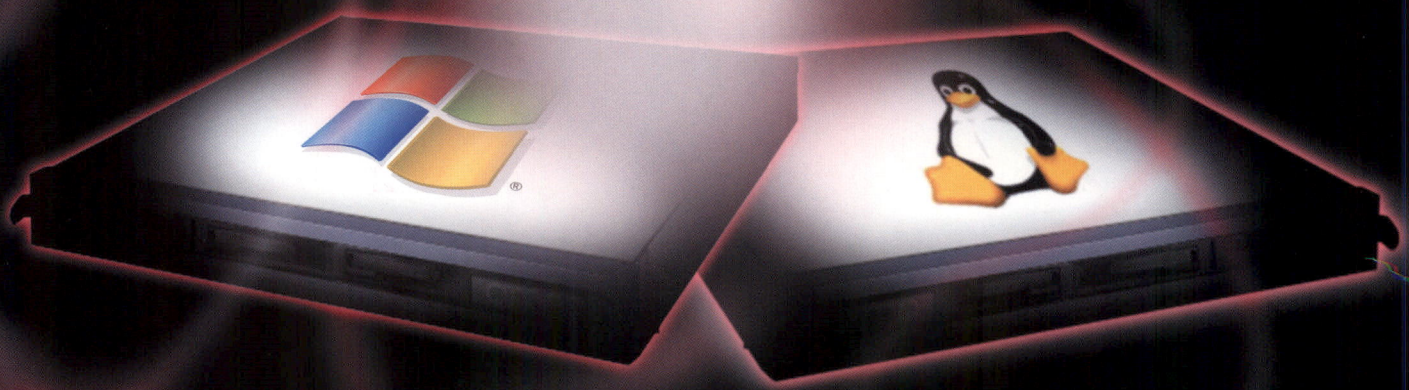

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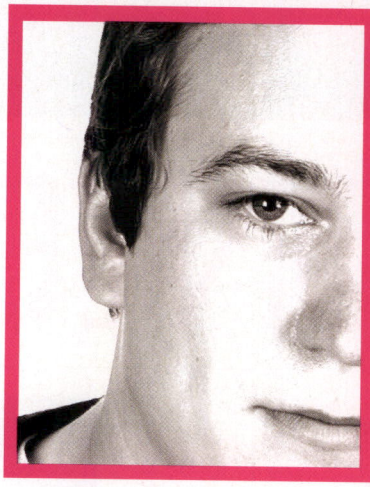
Welcome



Becoming a freelance designer has to be the dream job. *You* answer only to yourself and your clients, *you* can pick and choose who *you* work for, and *you* have the time and freedom to experiment with new techniques and processes.

But, and there is a big but, before you jack in the job, you have to realise that it's no easy task working alone. After all, as well as designing, you'll need a sharp business brain and be fine-tuned in the art of self-promotion.

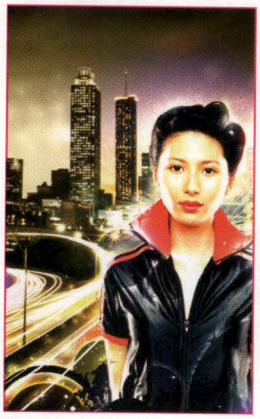
Over the course of this issue, we show you how to get going and survive as a freelance designer – whether you're an illustrator, retoucher, 3D artist or whatever, our advice from those who have made it will kick-start your career.

Tutorials this month bring you an in-depth look at creating your own stationery, business cards, promotional material and online portfolio, while our features deal with the business side of things – including copyright, and the all-important issue of taxes. Turn over for this issue's full contents...

Rob Carney, Associate Editor
rob.carney@futurenet.co.uk

Contributing creatives

COVER IMAGE
Chuck Anderson



Chuck Anderson is an artist based in Chicago. Under the name NoPattern he has worked with clients such as *NYLON* Magazine, Audi, Microsoft, and more. He also sells limited edition prints through NP&CO and runs the popular culture portal THE BRILLIANCE! with his business partner and friend Benjamin Gott.

[w] www.nopattern.com
[w] www.thebrilliance.com

Mauro Gatti

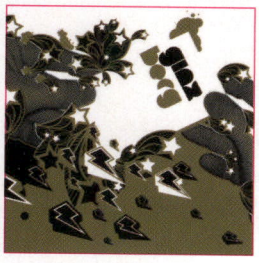
One of our favourite Italian illustrators, Mauro Gatti returns this month to illustrate our 'Avoid tax nightmares' feature, beginning on page 60. Check out the website below for his full portfolio...

[w] www.thebrainbox.com

Identikal

Who better to provide you with 40 self-promotion tips (page 18) than Identikal? Started in the late 90s, the company has achieved global success and is currently one of the hottest agencies around.

[w] www.identikal.com



Ginzberg

Nottingham-based designer Ginzberg reveals the trade secrets of designing pro stationery, stickers and cool promotional material in our series of three tutorials starting on page 28.

[e] ginzberg@ntlworld.com

Float Design

Responsible for bringing you our 'Get out there' tutorial beginning on page 50, Float Design shows you how to create a simple, yet stylish online portfolio and HTML email newsletter.

[w] www.floatdesign.net

Tell us what topics you'd like to see covered in-depth in *Computer Arts Projects*. Contact us on:
[e] rob.carney@futurenet.co.uk

We're always on the lookout for new artists as well as established creatives – so if you're interested in contributing to the magazine, please send some examples of your work to **[e] johann.chan@futurenet.co.uk**

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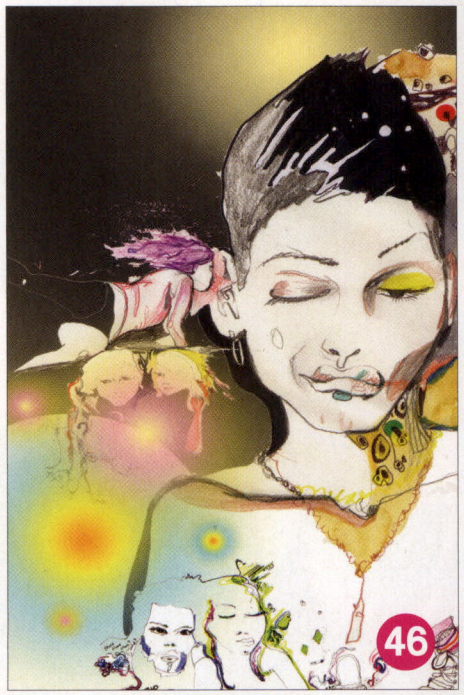

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Everything you need to build a successful design business

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Freelance showcase

Nine self-employed creatives share some of the secrets of their success...

John McFaul

"I've been freelancing nine or ten years now," says John. Becoming established took time and dedication: "It was a gradual thing. Things just seemed to snowball." As a result, "I'm playing with better snow these days."

For John, as for almost everyone, the hardest problem is one of value. "Putting a price on yourself and your work," he says, "that's tricky!" Things can get stressful too: "When that snowball gets a bit too big to fit into a seven-day week."

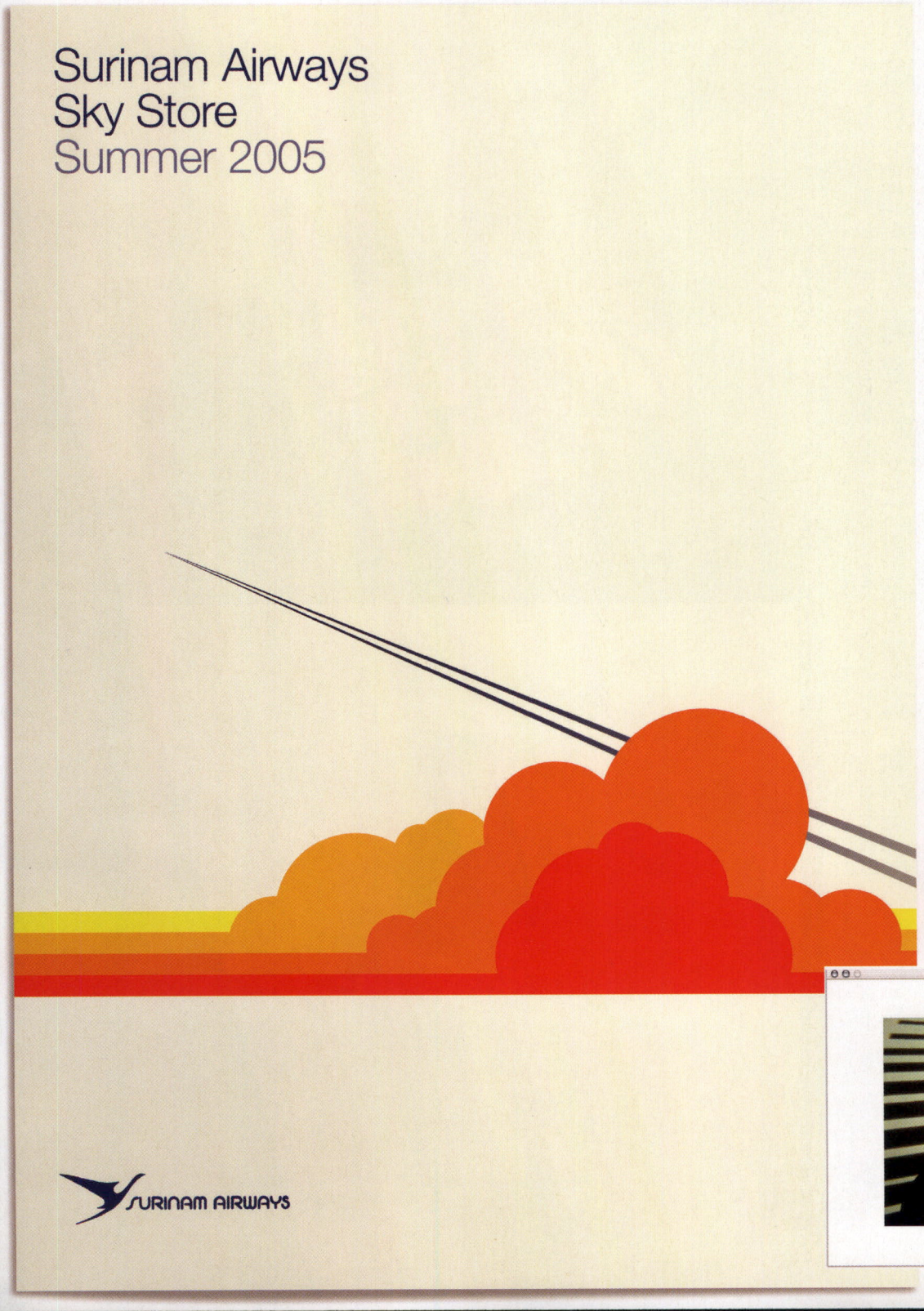
But when you're on a roll, there's nothing to beat it: "Doing what you love doing, every day. Mixing with some great people. It's a great life, a great job." You don't hear that too often. "And I love everybody!" Gets you right there, doesn't it?

[w] www.mcfaul.biz

Right: 'Misdiagnosis', produced for *Self* magazine in New York.

Bottom: One of a series of 17 images to be used by Virgin Atlantic as it brands each of its VIP flights.

John McFaul, loving life as a freelancer.



Hamish Makgill

Formerly of Red Design, now just over 12 months out as a freelance designer, Hamish Makgill describes his work as "un-fussy and thoughtful." The elegance of his output is rapidly winning favour, though he's modest about what's possible when you're on your own: "As one person you have to be aware of your limitations."

Perhaps because of that understanding, there doesn't appear to be any limitations in evidence. "I really enjoy the autonomy of being freelance," he says. "It has enabled me to spend time on more indulgent projects, that I often couldn't afford to do when I was at Red Design."
[w] www.makgill.net

Left: Taken from a brochure design for Surinam Airways, demonstrating the elegant Makgill style to a tee.

Bottom: A page from a website for photographer Jason Evans, showing that the graphic designer must be able to turn a hand to any job, taking skills and redeploying them accordingly.

Hamish Makgill, relaxed about his decision to become a freelancer.

Freelance graphic designers

Tom Skipp

Working as a designer gives Tom Skipp a free hand to explore his two interests: "I really enjoy photography and illustration," he explains. "I guess with design you get to control or contribute to both of these."

Freelancing for a couple of years now, Tom's also very happy with the freedom his position implies: "It's great not feeling constrained by an art director's wants for a project."

However, this freedom means you have to discipline yourself: "Though my work is aesthetically wide-ranging, my main concern is about creating an image that best translates its intention."

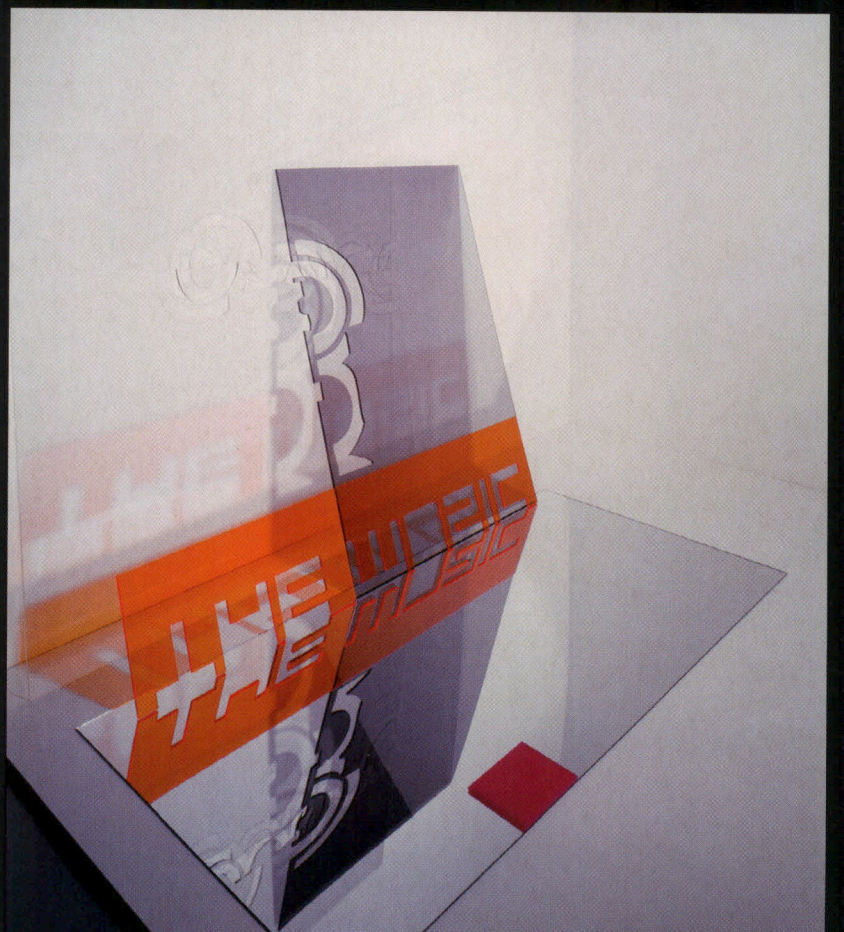
The final test is, "Having the discipline to be your own quality control."

[w] www.tomskipp.com

Right: From *They Died for Beauty*, Ilya. Virgin Records. Art direction and design by Tom Skipp with set design by Shona Heath and photography by Mike Thomas.

Below right: The Music's *Welcome to the North*, produced for Virgin Records with creative direction by Peter Saville, art direction and design by James Greenhow and Tom Skipp.

Tom Skipp is known in the industry for his intelligent, well-judged balance of media and styles.



Todd Widup

Todd, a creature set-up and motion capture specialist, has worked on some pretty impressive titles. Alongside game work on titles such as *Amped 2*, his past film credits include *Return of the King* and even the yet-to-be-released *Star Wars* episode, *Revenge of the Sith*.

He has been freelancing on and off for about seven years: "It's great usually being able to pick and choose the projects I work on." Though originally interested in illustration, Todd started learning 3D on the side and just fell in love with it. Next stop Weta Digital.

Todd's advice to aspiring freelancers: "Network... the connection you make today could bring in a big job tomorrow." And don't expect any time off: "I haven't had a real vacation in three or four years."
[w] www.toddwidup.com

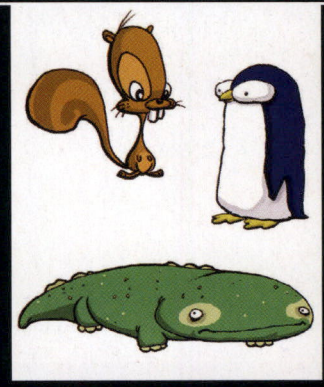
Left: Todd worked as a motion editor/mocap TD on *Return of the King*. His duties involved fixing issues with the marker data, writing scripts and working on Gollum's motion capture.

Right: Todd Widup, specialist in motion.

Benjamin Su

"Coming from a classical animation background, the advancement of 3D technology has provided tools that enabled me to achieve the same results as 2D in less time." Animator Ben Su is fascinated by the almost unbounded possibilities 3D offers.

"I don't think I'll feel established till I feel I've reached my limits as an artist," says Ben. "And I hope that never happens." The main problem with working for yourself is finding a balance. "Those long hours will take a toll on you at some point." If you're sensible, "You'll learn to step back, take a deep breath and see the priorities in life."
[w] www.benjaminsu.com



Above: Benjamin Su, living proof that man and beast can live in perfect harmony.

Top left: Working for Guru animation in Toronto, Ben provided character and FX animation expertise to help Kraft shift this cheesy snack food.

Left: This friendly looking beaver is the brainchild of character animator Benjamin Su, taken from his short film *The Four Stages of Fear*.

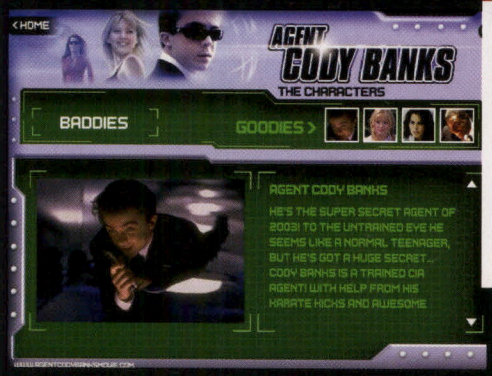
Right: Ben's character work has earned him high praise, most recently as a character animator on Disney's *The Wild*.

Freelance web designers

Tom Mearns

After leaving art college Tom started working as a runner for a Notting Hill film company. "I ended up enrolling on a camera course as I wanted to become a DP." On day one things took a bad turn: "I turned up to be told that the course wasn't happening."

As a trade-off, the college offered a place on a web design course, "I did it. I loved it." Eight years later and Tom is on a roll, "The more work I have online, the easier it is to get more interest in me and what I can do."
[w] www.subfusion.com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Above right: Website of the inimitable teen-agent displays a nifty line in *Flash*-related technology, courtesy of Subfusion.

Levi's® Girlfriends Casting Event
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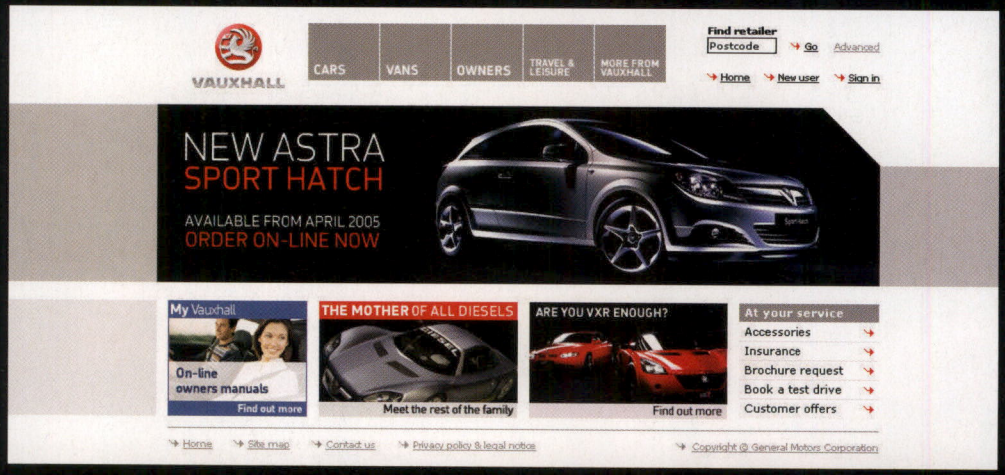
levisgirlfriends.com
Levi's® Products
Bootcut?
Low waist?
A denim skirt?
What will make you happy?
If you don't want to leave home to check out the Levi's® RED TAB™ jeans girls range, experience it online.

Far right: Tom's website for the Levi's promotion which saw one lucky winner interview Destiny's Child on MTV.

Right: "When working with brands," says Tom, "the trick is to add my own ingredients to the mix while maintaining an absolute attention to detail." Vauxhall.co.uk is the business.

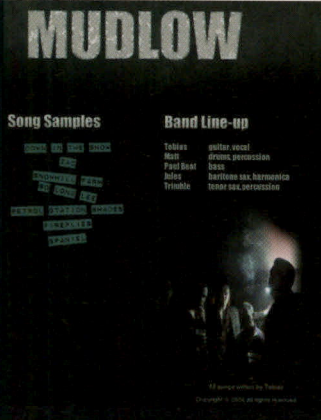


This man could model expensive eye-wear for a living; instead he's designing interactive media.

Jeremy Keith

It's the reach of the Web that attracts Jeremy Keith. "The line between designer and audience is blurred, almost non-existent," he says. The opportunity for communication is so much greater thanks to the two-way nature of the medium. "That's what first attracted me to the web and it's the reason I love it still."

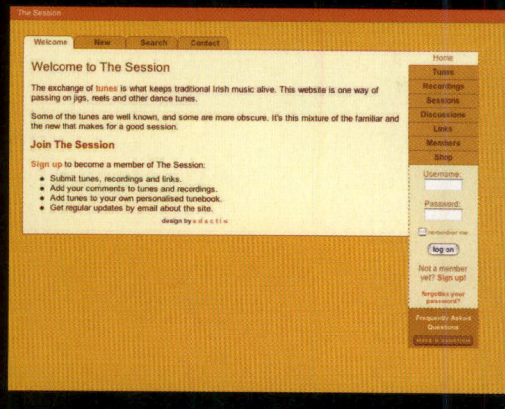
The pace at which the web is evolving is another draw: "I'm constantly learning. Everything happens quicker on the web and there's always a new technology (or ten) to be grappled with." Jeremy has a good piece of advice: "You choose your clients just as much as they choose you, so choose wisely."
[w] www.adactio.com



Right: A holding page for the Brighton-based band Mudlow. The band required an instant presence on the web: "The design reflects the sleazy sound of the band's music."

Far right: Jeremy founded The Session in 1998 as a website dedicated to Irish traditional music.

Left: Jeremy Keith. What is he thinking?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The exchange of tunes is what keeps traditional Irish music alive. This website is one way of passing on jigs, reels and other dance tunes.
Some of the tunes are well known, and some are more obscure. It's this mixture of the familiar and the new that makes for a good session.
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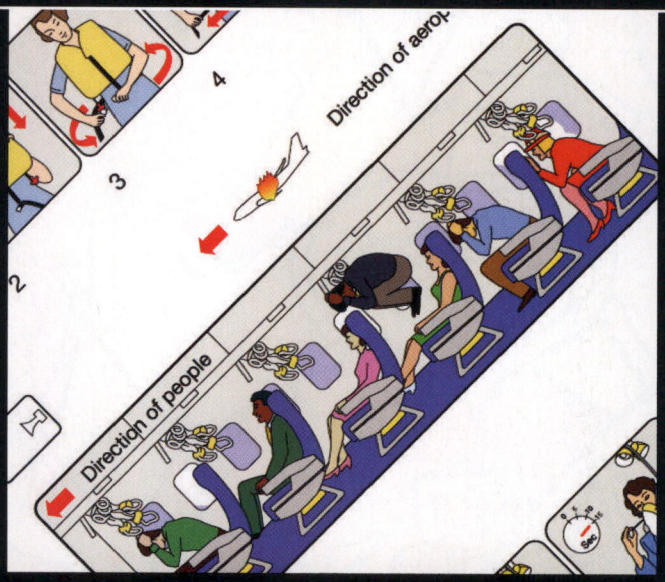
Freelance motion graphics artists



Richard Fenwick

"Motion graphics is still a relatively new discipline and everyone is kind of finding their way with it," Richard Fenwick is finding his way better than most. For him, the best thing about being freelance is the same as the worst: "It's unpredictable."

Five years into his freelance career and Richard's work for clients such as Timo Maas and Death in Vegas continues to receive international recognition alongside commercial pieces for the likes of Sony and the BBC.

His most recent experimental film, *Safety Procedures*, explores the joys of aircraft emergency drills. "You can still surprise people with your results," he says. "There's a wow factor to it that other art forms find hard to compete with."

[w] www.richardfenwick.com

Above: Richard Fenwick, whose music videos include work for clients such as Death in Vegas and Timo Maas.

Left: Assume the position! Richard Fenwick's latest foray into experimental territory takes a sidelong look at the emergency procedures planned to combat terror at 40,000 feet.

Rob Chiu

For Rob, the attraction of motion graphics is its capacity for emotional impact: "It's about emotive story-telling rather than static style with no substance."

There's also the issue of durability. "Being able to leave a long-lasting impression on the viewer." The moving image has always been able to capture the imagination, a fact that's amplified by modern methods and techniques.

Five years out and The Ronin is gathering pace, but there's no room for complacency, and his advice is practical: "Manage your time and don't expect the world in one day." You can choose the projects you work on but you have to make them count.

[w] www.theronin.co.uk

Top left: Still from upcoming short film available on DVD entitled *Black Day To Freedom*.

Left: Still of Rob Chiu, maker of moving images.

Right, top and middle: Stills from Leeds International Film Festival trailer. "The first motion trailer ever created for the festival," explains Rob. "It was shown prior to all films playing!"

Right, bottom: Still from *Educate Innovate*, an intro sequence for the Learning and Teaching Innovation Unit at the University of Huddersfield. Used prior to lectures and presentations.

Invoice

[illustration] chu [w] www.schudio.co.uk

Feature

Going freelance

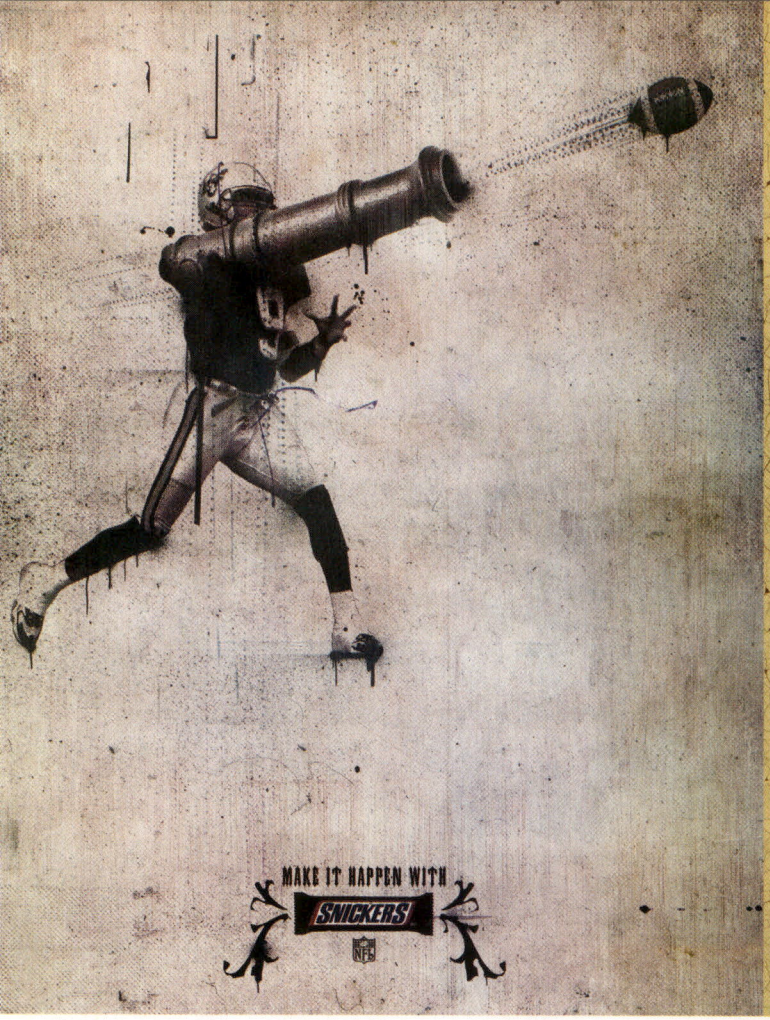
Striking out on your own is the ideal for most creative talent, but it takes more than just blind faith to make it past the breakers into open water. To help, we've taken bearings from a few experienced hands...

Freelance life isn't for everyone. Sure you can set your own hours, but this often means working all hours; of course you have creative freedom, but you still have to pay the bills. The basic message is that there are ups and downs to any situation and deciding when or whether to go freelance depends to a large degree on your temperament.

Aidan Rowe, who runs the design and new media course at the Surrey Institute of Art and Design, breaks down the ideal freelancer's method of operating like this: "For some graduates there's no right firm to work for, they know the type of jobs they want to work on and they want to be involved in the whole process," including finding clients and sorting out the bills.

He goes on: "They want to work when they want to work; they want to jump with both feet into the design world." For this type of person, freelance makes sense because it fits with their make-up. That being the case, the groundwork will have already been done: "They have usually spent time during their degree building up contacts and people to work with once they graduate. They've taken the steps needed to facilitate working as freelancers after graduation."

Aidan's central point is that business skills are as essential as design skills if you're going to make a success of things. He says, "The life of a freelancer may be as concerned with drumming up business, pitching for projects and chasing people to pay bills as to actually designing." An unpleasant fact, but one which can be overcome with a little self discipline.



Above: "Put a logo on it, give it a context, and it all makes sense." Kerry Roper on seeing your work in the real world.

Below: Aidan Rowe.

Things to consider

"Finance is the biggest issue," says freelance illustrator Patrick Morgan, who took the plunge straight out of Kingston University. Now well established with clients including big names such as *The Guardian* and Puma, getting there was not a walk in the park:

"When you are an illustrator you have to work hard all the time because somebody else is always willing and able to fill the gap." As time goes by, this is getting truer and truer for every discipline.

The first couple of years are make or break. "You need to be able to keep yourself going and go out meeting artists and designers all the time, building up that portfolio," says Patrick. Patrick cites one crucial factor in his move through the ranks:

"I got an agent during my final degree show."

Debut Art's Andrew Coningsby gets a name check here for inspiring Patrick's early adventures: "I think all artists need a push from someone," he confesses. "In the last seven years, illustration has been like a relationship – you have to work at it, and once you take your foot off the pedal you can disappear as fast as you came in."

The business side

Doctor Martin Bouette, originally a furniture designer, was awarded his doctorate for the study of exactly how creative businesses develop. "When I left university," he says, "I had no clue what to do next; there was no history of entrepreneurship in my family and universities at the time had no structures in place for this." This situation may still ring true for some graduates today.

"I set up a business but found it very hard to make any progress," he continues. It was a choice between plodding along hoping things would pick up or changing tack and helping to develop an infrastructure that would aid other designers. He chose the latter and now runs the Creative Enterprise Initiative at the Surrey Institute: "Creative types often find themselves in a catch-22 situation. On the one hand, they want to remain small enough to keep control of their creative output. On the other, if they haven't grown sufficiently in ten years' time, they'll go no further."

The statistics don't lie, well not in this case anyway. The point which the good doctor has to make is this: "If you're selling your work then you're already a business, so it becomes a question of how you can understand and use the rules of business to minimise their impact on the creative angle." If you're going into business, do it properly.

Plan of action

"You start off thinking nobody is going to give you work," says Andy Clarke, top brass at web design agency Stuff and Nonsense. "But pretty quickly you have to learn to say no." If your work is good and you get it out there, you will be noticed. "The hardest thing is getting a proper balance between life and work."

To do this you have to set yourself a schedule: "You have to decide on a figure and plan in terms of what you need to earn," says Andy. This gives you a yardstick to measure your performance by: "If you set goals like that then you know when you're doing well." And when you're doing badly.

Then there's plan B, the safety net. For some, this line of thinking is self-defeating, a retreat before the engagement; for the rest of us, it makes perfect sense. When Andy Clarke founded Stuff and Nonsense back in 1998 he faced the same considerations: "If you can get steady work while you are establishing yourself then you don't have half the pressure."

This gives you a degree of freedom that might be missing if you were relying on your wits alone. By day Kerry Roper is Head of Design and Typography at ad agency Miles Calcraft Briginshaw Duffy, by night he's a successful freelance designer. "Moving to

Ray Smith success story

Ray Smith went freelance in 1999, a year after graduating from Kingston University. "It was a case of now or never," he recalls. "I was working in a crappy office job just to pay the rent, and making the leap was really a matter of blind faith." Through the agency of bodies like Channel 4, *GQ* magazine and *The Guardian*, the illustration gods continue to reward that faith.

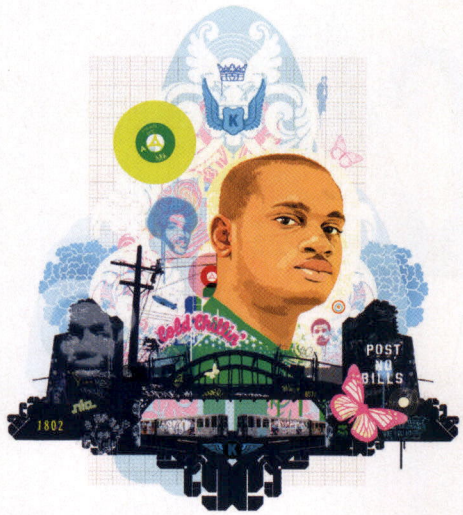
"I didn't really have enough work coming to justify going freelance full time, but I did it anyway." At least he's honest. "Luckily, from that point on, I started getting more work... just about enough to live on anyway." Hand to mouth is okay for a while but you're always on the lookout for that big score.

Ray's was the *Faking It* campaign for Channel 4. The work was featured in a booklet that went out with *The Guardian* and on a series of billboards. "That job came via my agent," Ray mentions, a fact not without significance.

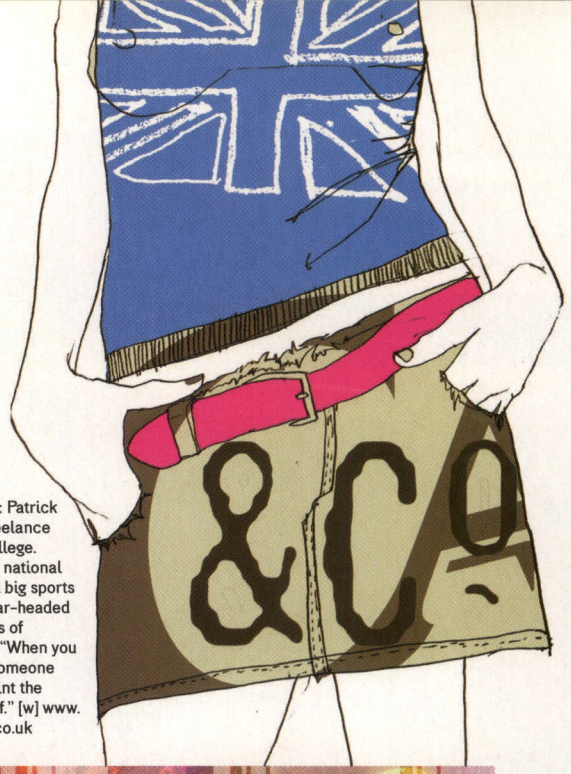
"The exposure from that project really helped me," says Ray. "For a long time after, a lot of clients referenced the *Faking It* work." But in the end, for Ray, "It comes down to your own vision and determination." And one other thing: "The love of a good woman."

[w] www.raysmith.bz
[w] www.happinessatwork.org
[w] www.centralillustration.com

As a freelancer, working alone on big projects can get a little 'intense', says Ray. "My way around this is to work from a shared studio with other illustrators and designers, which is a nice middle ground."



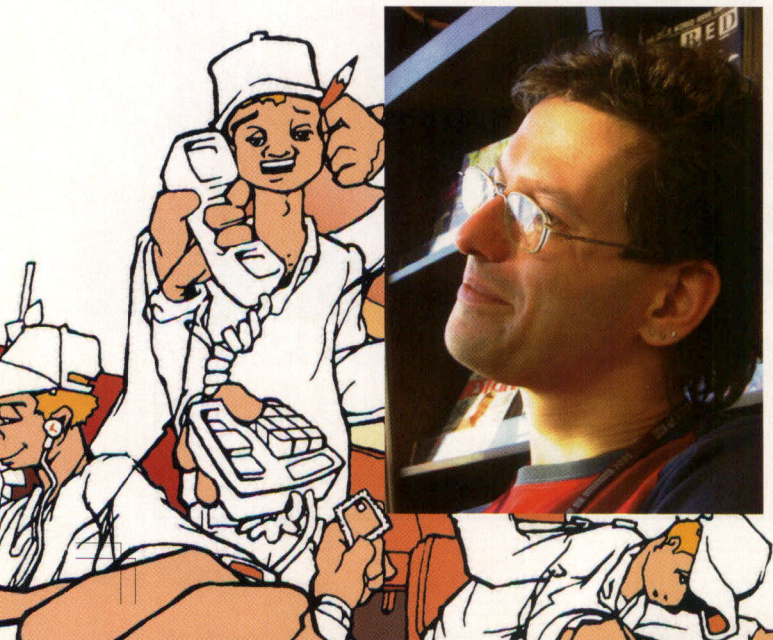
Above: Images from the Central Illustration promotional festival, entitled (clockwise from top) 'Kings', untitled, 'Symmians' and 'Rock Circus 2'.



Right and below: Patrick Morgan went freelance directly from college. Now working for national newspapers and big sports labels, he is clear-headed about the pitfalls of freelance work: "When you want to blame someone you can only point the finger at yourself." [w] www.patrickmorgan.co.uk

Below right: Andy Clarke has spent many years freelancing, building up the business that has now become [w] www.stuffandnonsense.co.uk

Right: Stuff and Nonsense produced Disney's online store.



London has been essential for me to have a steady income," says Kerry. "I can get frustrated with the day-to-day, but it makes me appreciate working on something creatively challenging."

Progress

Whether you have a steady income or not, the next phase in your development is to get clients through the door. "The most important thing is to try and make every job amazing," says Andy. "People see what you've done and, if it's good, they come to you."

Though there's plenty of competition, Kerry Roper doesn't see this as a problem: "The fact that a lot of the work you see is total shit makes me smile." And that's encouraging why? "It's reassuring because you know you could do better so there's work out there for you." It's just a question of getting noticed.

Andy gets down to details: "Find the local scout troupe, charity or whatever and do the work for free. You're helping the community and also helping yourself."

Getting to know your contemporaries, wherever they are, is always a good idea explains Kerry: "You may never meet them in the flesh, but you build up a relationship. You never know what position they are in." If a job comes up for which they need an extra pair of hands, who they gonna call? As Kerry says, "Getting your work out and about is the crucial thing."

Your own two feet

"Seeing your work in the real world is what it's all about," says Patrick Morgan summing up the appeal of the freelance life very neatly. It's knowing that you have, under your own steam, contributed to the whole, that you're worthy of doing so.

Kerry Roper agrees: "Seeing work stand alone doesn't make sense to people." To mean something it has to have a place in their world: "Put a logo on it, give it a context, and it all makes sense." And once it makes sense to them it'll make sense to you, both financially and creatively. Until then, you're on your own.

Aidan Rowe dials us in to the full picture: "As the discipline area of design broadens and there's a growing recognition of design's value, the opportunities grow." It'll be hard, but if you're well-prepared then there's no better time than the present because, as Patrick concludes, "The work is out there, you just need to go and get it." ca-p

A word to the wise

Six industry experts share observations and suggest ways to make a success of yourself...

Martin Bouette, Project Manager of the Creative Enterprise Initiative, Surrey Institute of Art & Design:

- "A small percentage are successful enough to stay in the business for between eight and ten years, then there's a huge gap and they emerge again in their fifties."
- "Between the ages of 30 and 50 people find the comfort of a permanent job very tempting."

Patrick Morgan, freelance illustrator:

- "I think every illustrator needs an agent to help (even for some commission) so the client doesn't screw you. Which will happen."
- "When you want to blame someone, you can only point the finger at yourself."
- "The most difficult time was when designers started to do more illustration creating the vector art known to some as vector vomit. Work became limited and far between."

Kerry Roper, freelance illustrator and designer:

- "Make sure you get pdfs of work you do at the time you do it. It's really difficult to go back and get examples at a later date."
- "There's a massive market. I love walking into Virgin and seeing thousands of record covers."

Andy Clarke, founder, Stuff and Nonsense:

- "When you're talking about pro level solutions, the days when a lone gunman can do a website are gone. I would say this is no longer possible. Collaboration is what's important."
- "The key factor is: concentrate on what you're good at. And get a good accountant."

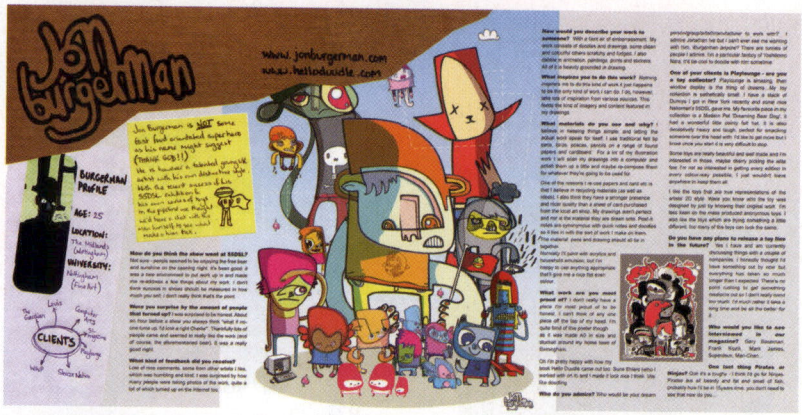
Miranda O'Brien, co-founder, Clutter magazine [w] www.cluttermagazine.co.uk:

- "Straight out of university we were dealing with things we would never have imagined. Solicitors, accountants, bank managers and large printers that seemed to talk to us in a completely new language."
- "Don't wait until you have some experience and money in your pocket, because the chances are that you will get stuck in a job."

Richard May, freelance illustrator

- Pay as much attention to your bank account as you do to your work. If not more."

"One dull Monday morning, a magazine I had ordered from Hong Kong arrived and I thought, hey, we can do this and probably do a better job of it." With that Miranda O'Brien and Nick Carroll spawned *Clutter* magazine.



Above: "Getting your work out and about is the crucial thing," says freelance illustrator Kerry Roper. See more of his work at [w] www.youarebeautiful.co.uk.

KOMMRADES!
WORLD
DOMINATION
KAN BE YOURS!

Feature

[illustration] Identikal [w] www.identikal.com

40 tips for freelancers

Two industry experts show you how to get yourself noticed in an ever-growing community of freelance creatives...

Starting up on your own, or promoting your business for the first time, is obviously a daunting task. Luckily, there are those who have been there before, come out the other side, and are able to advise you on what, and what not, to do. One such company is Identikal. Started by identical twins Adam and Nick Hayes in the late 90s, the company has achieved global recognition, due to hard work, self-belief and, of course, sublime talent.

Over the following pages, Identikal offers invaluable advice for promoting your talent and getting your name out there. You'll discover how to find clients, and then build relationships with them, get your work noticed and run your business efficiently. You should then be able to launch yourself successfully into the industry.

Freelance essentials

Tip 4. Identikalshop.com is the new home for Identikal's type foundry, which has paved the way for its current self-promotional activities.

1 Know your skills

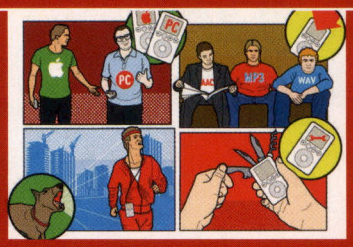
Know your strengths and weaknesses. There are plenty of designers out there who still don't know their qualities and weaknesses as a designer. You should write down, in two separate columns, ten of each of your strengths and weaknesses. With your strengths you should concentrate on how to use them, and with your weaknesses you should aim to improve them as much as possible. Be honest with yourself!

what's stopping you?
The Prince's Trust offers practical solutions to help young people get their lives working.
14-30 & need help?
supporters
commoncause
headlinenews

Tip 5. The Princes Trust can supply you with all the business information you need to get started, [w] www.princes-trust.org.uk.

2 Dream clients

Make a list of all of the brands or businesses you would only dream of working for. When Identikal started as a small business back in 1998 we had the likes of Sony PlayStation, Guinness, Orange and many other brand names in our first list. By the year 2000 we'd worked for them all, and still continue to do so.



Tip 6. Identikal was inspired by the Pop Art work of Roy Litchtenstein for its recent work on the Apple iPod.

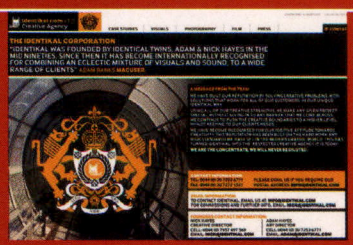
3 Aim high

Aim for the sky. If you aim for the trees, you might hit the floor. We have always believed in this saying as it makes you understand the importance of having self-belief in what you can achieve as a freelance designer or small design business. Never believe that there's something you can't achieve.

Tip 8. There are plenty of great design magazines out there to get the information, and perhaps inspiration, you need.

4 Keep it simple

Never over-complicate your aims. By trying to achieve too much in a small amount of time you'll simply burn yourself out. Identikal became a name in design through our typefaces as we knew we had something which would get us noticed. This paved the way for us to show our other skills in illustration, multimedia, design and art direction once we'd built our reputation.



Tip 10. Identikal's mission statement takes pride of place on the website contact area.

5 Be business minded

To be a successful freelancer, you need to be a successful businessman or woman. There are plenty of free start-up business courses out there which can teach successful business skills. Probably the most popular is the Princes Trust, which can offer you funding, in the form of a loan, to get you started.

6 Aspire to the masters

Learn from the best creatives out there. In the early days of Identikal, we always wanted to see what the best of the rest were up to and what kind of techniques they were using. All the great artists of the world have learnt their own techniques by being inspired by their masters or heroes – this includes Picasso, Warhol and even JMW Turner.

7 Learn from experience

Get plenty of work experience before you branch out into the lonely world of freelance design. While still at university we tried our best to gain as much experience as possible in the design world. This included going out on field trips to London and talking to the industry, as well as gaining work experiences with them before we left university and created Identikal.

8 Read design mags

Keep ahead of the game by buying the regular design press magazines. It's important that you keep an eye on what route the industry is taking. This doesn't necessarily mean you need to copy the new styles, but it allows you to see what your competitors are up too.

9 Believe in yourself

Confidence breeds success, so make sure you believe in what you're doing. If your heart isn't in it then you shouldn't be in the business. There are thousands of young freelancers who quit in their first year of going it alone. This is simply because they aren't confident in what they want to achieve.

10 Draw up a business plan

Write a mission statement and a business plan about what your business is all about. This will become your bible wherever you choose to go in the world of design, so keep it close to you, and always update it to suit the position of your business.

Promoting yourself

11 Choose a suitable name

Give yourself a recognisable name. Our name, Identikal, was given to us by our clients themselves. In our early days of promotion, every time we visited a possible client they would always notice that we were identical twins. This name stuck, so we decided to name ourselves by how our customers remember us.

12 Create a recognisable logo

Design yourself a mark or logo that is easy to recognise and change without too much effort. The Identikal Devil logo actually represents our characters and started life as two similar personalities. We have since tweaked it every so often, but the essence of the logo remains exactly the same as when we first designed it, and our clients instantly associate it with us.

13 Get your work online

Build a microsite that shows the best of your work. Remember that quality is always better than quantity and you should use this microsite to show the best of your abilities. A brief background of your company should also be present but try to avoid CVs on the site. You want to look as though you have been a professional designer for ages.

14 Business card basics

Design yourself a business card which includes your name, name of business, mobile phone number, email and website address. Don't include your postal address, because you'll find that in your early days of being a freelance designer you'll tend to move all over the place. As long as your clients have a mobile contact number and email address, they'll never lose touch with you.

15 Be assertive

Be persistent when trying to arrange meetings with your clients. Where there's a will there's a way. If you get turned down the first time, never give up trying to get to see a possible client. Whatever you do though, do not pester them or stalk them. Be assertive and clever in your ways of getting them to see your folio. The last thing you want is to make a bad name for yourself.

16 Do your research

Be a good detective by finding out everything you can about a company. It's always good to drop information in conversation about their work or products so that they know you have a knowledge of what they do.

17 Go to parties

Go to all the industry events that you hear about. These places are chock full of potential clients as well as experienced designers. You can find yourself walking away from just one event with hundreds of business cards and a book full of advice on how to achieve your goals. When Identikal started out we were always gate-crashing these parties and learnt a lot from the people we met there.

18 Know your enemies

Or in this case know what your potential rivals are up to. The best way to do this is by contacting them and socialising with them. We have many great friends in the design industry and it's always great to look after each other and pass on favours.

19 Design some freebies

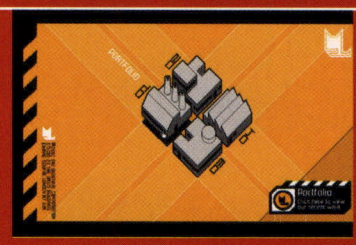
Design yourself a set of postcards or giveaways. Think about the cheapest ways of getting your work noticed without breaking the bank. Identikal has always produced two- or three-colour postcards/stickers that we give away to clients or at presentations. It's a great way of spreading the word and really gets you noticed.

20 Create a showreel

Create a CD-ROM or showreel of your microsite. With a CD-ROM you can leave it behind with a client after showing a folio. That way he/she can be instantly reminded of the work you do, and can email you straight from the CD-ROM. You can also remind them of your work and talk them through it over the phone. Most clients always keep CD-ROMs or showreels, so it's a great way of getting yourself into their minds.

Tip 11. The name Identikal came about because the company's founders are identical twins, a fact that clients always noticed during visits.

Tip 12. The Identikal logo can be manipulated in many ways, but the core elements of the shape have remained the same.



Tip 13. The first Identikal website showcased the very best of the business's type and design work at the time.

Tip 19. These postcards are just a few examples of the many promotional items Identikal has produced over the years.

Tip 20. The Identikal CD-ROM is a more in-depth version of the Identikal.com website.

Finding clients

Joe Bloggs
Graphic Shop
64 Cumberland Sausage
Edinburgh
EH3 6RE

Tel: (0131) 558 8448
Fax: (0131) 558 8668
E-mail: Joe@Graphicshop.com

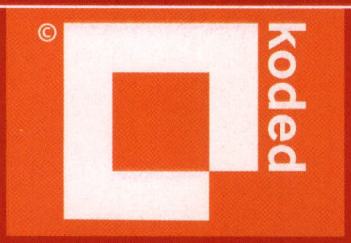
Tip 21. You should keep all your contact information simple, clear and in alphabetical order for easy access.

21 Build a contacts directory

By using the list that you have created from Tip 2, you should research every form of contact you can about each company: email, website, fax, and so on. By doing so, you will create a directory of possible clients that you can contact in any form of communication and at any point in the world. We remember being in Chicago and arranging a meeting with Nike in London because of the Identikal Directory. It really does become a fantastic tool for communication.

26 Exchange services

Be willing to provide your services in exchange for another service. Throughout the years that Identikal has been around, in some cases we have provided design services in return for services from another company. Recently, we designed a corporate identity for a media company, who in turn provided us with important media solutions. You are in a creative community, so use it to its full advantages.



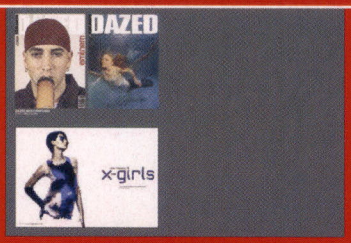
Tip 26. Koded provided Identikal with media advice, in return for a new logotype. Make the most of the creative community around you.

22 Make direct contact

Contact each individual business and get hold of direct line numbers of the correct people. It's no good having the names of a thousand secretaries of the companies on your list. What you really need is the direct line numbers, emails and mobile numbers of the people that will be willing to see your work.

27 Get your work published

Try to get your work into the hip magazines. This may mean that you won't get paid, but it does mean that the right audience will see your work. Back in 1998 Identikal produced regular work for the urban magazine *Lowdown*. As a result of this magazine coverage, we had an interview on MTV and got plenty of illustration and typography work from the publishing industry.



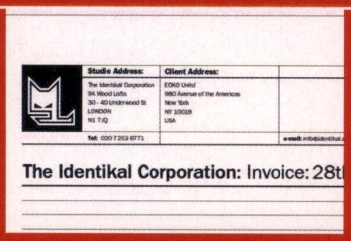
Tip 27. We provided our typeface 21st for usage in *Dazed and Confused* back in 1999/2000. It helps to get your work shown in hip magazines.

23 Meet face to face

Always arrange a portfolio viewing as the first point of contact. The phone is an important means of communication, but it's only useful for an introduction. There is nothing better than seeing your possible client face to face, so you can show them what you're all about and what use you can be to them.

28 Ditch the CV

Never send out your CV to potential clients. You are in a creative business and the last thing they want to see is if you worked in McDonalds while at University, or if you got a Trident gold certificate. There will be hundreds of CVs floating about in their inbox and they'll probably all be binned without being looked at.



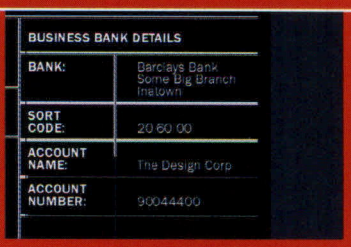
Tip 29. Invoices are important documents to all businesses and everyone starting up should know how to produce them properly.

24 Be sparing with freebies

Give away your freebies to the correct people. There's no point in having 1,000 cool stickers as a means of promotion and then you give them away to friends and people in the street. These forms of self-promotion really need to be used sparingly and wisely. This means they should only be given to your potential clients. You'll be surprised how quickly these things run out!

29 Know how to invoice

As mentioned in Tip 5 on the previous pages, you really need to have the correct business skills to make a success of being a freelance designer. The Inland Revenue provides a free course as well as booklets in how to do this correctly. Sign up to this through your local business link centre.


BUSINESS BANK DETAILS
BANK: Barclays Bank Some Big Branch Inetown
SORT CODE: 20 60 00
ACCOUNT NAME: The Design Corp
ACCOUNT NUMBER: 90044400

Tip 30. Make sure you set up a business account before you start trading.

25 Take on some smaller clients

Try to get a range of clients to work for. You don't need to aim high all the time, and the local hairdressers, bar or clothes shop is always crying out for a flyer or advert to promote their business. These kind of clients can provide you your bread-and-butter work.

30 Set up a business account

Get the right business account before receiving your first cheque. A client will be suspicious of your business if he/she is writing out a cheque to Mr/Mrs Smith. They should be writing it out to your business name. There are plenty of great offers for first-timers from all the major banks, so shop around until you find the best deal.

Keeping the work flowing

31 Keep it professional

Keep your clients sweet in the right way. This means: DO NOT ENTERTAIN THEM and do not go down the pub and get drunk with them. At the end of the day, they are your clients and they see you as a service to them. You should only be informing them on the success of your work and the development of your business.

32 Don't be needy

Don't ever beg your clients for work. The key to a long and successful relationship with your clients is to convince them that they need your services rather than you needing them. A client hates it when they are put under pressure to find work for you. If they like you, the work will come...

33 Make friends in the media

Get to know the design media on a friendly basis. These, after all, could be your secret weapon to success. If you're creating great experimental work for your clients then the likelihood of it getting printed in design magazines is going to increase if you know the design press. Back in August 1998, two months after starting our business, we had our first piece of work published in the design press.

34 Gain your clients' trust

Learn how to dominate your presentations to clients in a friendly way. Your client needs to trust you like they trust a doctor. Tell them the problems they have and how they can be cured in the same way that a doctor gives you medicine to cure an illness.

35 Be patient

If you're not finding yourself any clients and not making the money you expect in your first year, relax. The first year of any business usually operates at a loss, and it is this first year that many small and first-time businesses collapse. You need to be patient in this game and believe that one day you will become successful.

36 Remain confident

The harder you are, the further you will travel. As discussed in Tip 35, never believe you will fail in business. When Identikal started in 1998, we operated at a loss for the first two years. Because we had great self-belief and a strong determination, we have managed to survive and become a successful business for seven years. The first years are always your worst.

37 Share your success

Keep in contact with your clients by letting them know about important or successful projects you've done. They need to see you grow as a success. When Identikal did the opening lecture at the Apple Store in London, we invited all of our customers and potential clients down to the event to show them how far we had come. This has since helped us to broaden our client list.

38 Exhibit your work

Try to put on presentations or put your work up in galleries. By being in the public eye all the time you'll attract attention from some of the most bizarre clients. Identikal did a gallery event in Miami in 2002 and attracted attention from an interior design firm out there. We still provide them with artworks for some of their extremely mad designs.

39 Contribute to books

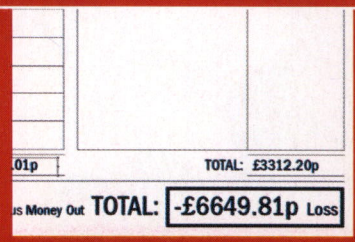
Get yourself in design annuals or even graphic books. Art buyers from around the world have an extensive library of all the freshest work out there that is contained in books. You never know who may buy them, or who may ring you up asking you to do some work for them.

40 Keep evolving

This last tip is one of the most important aspects of being a successful freelancer: EVOLVE. If you're original and new to the scene, people will be quick to copy your style. You really need to evolve the way you work and change with the times. Whenever anyone asks Identikal what is the best project we have ever done, we always reply: "Our next one." CA-P

Tip 31. Clients should always be informed about the success of your company. Keep the relationship professional at all times.

Tip 33. Always keep any press clippings or features that you're included in. Getting your work in design magazines is a huge advantage.



Tip 35. Not all businesses operate on a profit in their first year, so don't expect yours to. Be patients and the profits will come.

Tip 37. The Apple Store presentation was a great success for Identikal back in December 2004. Its client list broadened as a result.

Tip 39. Laurence King is one of many publishers looking for new and inspiring work.

Profile [w] www.art-dept.com

Liselotte Watkins

"It's like I have a clip-art library in my head containing images I have collected over the years." Swedish born illustrator Liselotte Watkins lets us check out her memory banks…

When Liselotte cites her influences as including "Scavullo, Avedon, The Warhol Factory era and Annie Hall", things start to fall into place. One look at her work and you can see the benefits of a broad base in the art and personality of this era.

During a prolonged stint in New York, the artist's trademark images of long-lashed, fashionable young things on the go attracted the attention of some incredible names: Vogue, Elle and MAC among them. Now back in Sweden she's concentrating her efforts on the world of fashion, working on her second book of portraits and acting as creative consultant on a feature film. Things are just getting interesting.

Stateside

"I've always been drawing, right from when I was very little," says Liselotte, who grew up in a small town about an hour and a half from Stockholm. "I had no other interests really," she recalls. It was obviously a quiet place. "I had one teacher in Sweden that encouraged me a bit, but nobody informed me that you could actually make a living as an illustrator."

When Liselotte was 17 she took it upon herself to up sticks and relocate to Dallas, Texas. Not the kind of move you'd immediately expect to have particularly positive results, but it was here that Liselotte found the encouragement she needed to put her on the scent of a career in illustration.

"In Sweden I was just someone who was good at drawing," she says. But things were different in America. By the time she finished high school Liselotte had developed enough confidence in her abilities to stay in the lone star state for another two years, studying illustration and graphic design.

Crossroads

On leaving college there was a choice to be made: "I had a design portfolio and an illustration portfolio when I graduated," explains Liselotte. It wasn't difficult, though: "My heart was never in graphic design." After a year or two there was a brief period spent in Sweden looking for work but unfortunately, "Nobody was very impressed with my Texwan education." It was time for a rethink and another move: "I decided to go to New York."

This was far from being an easy decision, because there was always the risk that things just wouldn't play out: "I stayed at the YMCA in Chelsea." For a young artist, alone and unemployed, this must have been a daunting time. It turned out all right pretty quickly though: "I started showing my portfolio and after a couple of weeks I got a job at Barneys doing their advertising in the *New York Times* style section every Sunday." That's

Opposite page:
Part of the Odyssé series Liselotte completed for the German magazine *Squint*. "Her name is Deirdre, she's Irish," says Liselotte.

Above left:
"My boyfriend Jesper on the right and Mathias from the studio on the left." Also part of a series for *Squint* magazine, entitled 'Gentlemen'.

Top: This highly decorated Indian girl is another character from the Odyssé series.

Above: "The harlequin girl is my friend Maria," who is currently residing in the Stockholm restaurant Teatergrillen.

Girl and panther get it on for pop

Liselotte and her friend Lisa, drummer and designer for Swedish popsters The Concretes, put their heads together in a bid to come up with something new for the band's latest single, *Warm Night*. Eventually a rudimentary plan was hatched: "We both got this clear idea in our head that we wanted to make some kind of weird love story."

As it turns out, "Lisa had fallen in love with this leopard I had drawn for a fabric print," so naturally this cat had to be involved somehow. "We decided he had to be in the video and fall in love with this girl." The girl in question went by the name of Ingrid: "I had started drawing her just for fun a couple of months earlier."

Ingrid's date with the panther of love was duly convened on the nearest Apple Mac. With the help of "Måns the animator" the two lovers met in the jungle and fell in love. It was a tough assignment, Liselotte drawing by day, Måns hitting the keyframes by night: "We only had two weeks and Måns had a day job."

"It turned out to be a lovely video," says Liselotte, who was happy with the results. "It's one of the best things I have ever done." It gives The Concretes something solid to work with.

quite a break by anyone's standards. She continued to do those adverts for the next two years.

This exposure helped rapidly establish Liselotte, attracting exactly the right kind of attention: "After the first week an agent contacted me and from there it just kept going." During a five-year stint in NYC, Liselotte's client list grew to include names such as Sony, Vogue, MTV and Anna Sui. Not surprisingly, "I still try to spend at least three months a year in New York."

> "Everybody had forgotten about my Texan education and was very impressed!"

Back to my roots

The next time Liselotte returned to Stockholm – this time from New York – something strange had happened, "Everybody had forgotten about my Texan education and was very impressed!" Liselotte now shares studio space with a trio of creative Swedes: Thomas, Mathias and Mattias; a fashion photographer, graphic designer and set designer respectively. "My studio is a big place," says Liselotte, "I share with the three guys and right now, a dog that I am baby-sitting." It's a lively environment: "It's very messy and lovely and I have my own corner with things everywhere." As with most artistic types, there's inspiration pinioned to every available surface: "Tons of pictures on the wall, magazines and books." And, as you'd expect, "There are clothes hanging on the wall for inspiration too."

Wait a minute, clothes on the wall? "In New York I could never afford to just do fashion," explains Liselotte. "But here in Sweden the cost of living is relatively low and I can afford to turn down a lot of jobs." The move to Stockholm has provided a degree of freedom from everyday constraints so that Liselotte can develop her work in the direction she most enjoys: fashion.

Girls girls girls

Liselotte's work is populated by some very fashionable-looking young women, as the artist herself observes: "There are always the girls." She then counteracts this exclamation by pointing out that, "I just finished doing a story with just men for a German magazine

called *Squint*." You imagine they all have interesting hobbies too, like Yak handling or photographing tiny fruit.

Whatever their sex, it's clear that when Liselotte says "I love drawing people" she actually means "I love drawing chic, stylish people." They aren't blandly over-cool though, these girls have character: "I always name my girls," says Liselotte. "They are very real to me." In this way, the resulting images avoid becoming clichéd and instead have a depth to them which makes you do a double-take, like you recognise that girl from somewhere.

The girls, (and to a lesser extent boys) who grace Liselotte's images have permanent lodgings in the artist's grey matter: "A lot of the time I get a very clear idea in my head of what I want to draw," she explains. A hand-drawn modelling agency, waiting for jobs to come in, then pairing them with the perfect 'face'.

Taking influences from her surroundings on an ad-hoc basis means there's always something waiting to be connected up with a brief, a solid starting point, as Liselotte explains: "Sometimes I already have references in my head." It isn't always a perfect match though, sometimes they must be researched: "In other cases, I have to start looking in magazines and books or Google to find them." Just like the rest of us.

Cream of the crop

"Sometimes people surprise me," observes Liselotte. Clients can make strange requests, as is clear from this example: "Companies contact my agent and want me to draw a photo-realistic potato." That is a bit odd: "I can't think where they got the idea that I could do that!" There certainly aren't any spuds in evidence on her website – that's one potato-free portfolio.

So if it's not starchy foods, what is it this Swedish-American illustrator looks for in a client? "I of course wish I could do more big beauty or fashion campaigns," she answers. "But it's not something I sit around and think about." Liselotte finds herself in an enviable position as a freelance illustrator. "I have so many fun projects that I do with my friends," she says, "I rarely worry about real clients."

Don't make the mistake of thinking she's blasé about her work though; there's just never been a lack of demand for it, so, "I never think in those terms." Things are working out well for her: "I also have an agent in New York and one in Stockholm, I leave a lot to them." Liselotte concentrates on what she does best: describing a world imbued with her own idiosyncratic style and populated by a host of colourful, happening characters dressed in the nattiest of outfits. ca-p

Let's get digital

"I just bought a G4 powerbook that I am so in love with," says Liselotte, but she also has a confession: "I only started using the computer a couple of years ago." And coming from a traditional background, migration is rarely a smooth transition, especially for whoever is doing tech support: "Mathias used to suggest that I consider taking a class, but now he answers all my questions very patiently!"

Things have progressed enough that now there's even a bit of a dispute over the 'right' application for illustration: "Everybody wants me to use *Illustrator* instead of *Photoshop* because of the line quality and because my files are huge!" This isn't going to fly though: "I hate the way *Illustrator* vectorises my lines and makes them all ugly." That will not do.

There is a downside to this approach: "I was making a fabric print that was 2x1.5 metres and I had to make it at 100 per cent. My computer was so sad, I felt very sorry for it!" There's always a price to pay.

Above, from left to right: "Adina, a Swedish model wearing my friend Martin Bergström's clothes," says Liselotte. The image was commissioned for *Vive la Suede* magazine.

"Iva, the Japanese girl from the Odyssé series." Spotted the theme yet?

"Ella, again from the Odyssé series."

"And here is Adina again, making another appearance for *Vive la Suede* magazine"

And finally: "An illustration done for Delvaux, the bag people."

Tutorial

Identify yourself

[illustration] Ginzberg [e] ginzberg@ntlworld.com

When setting yourself up as a freelancer, you'll need to furnish yourself with some of the basic materials to run a business...

So the big day has arrived: you're going to start doing some freelance work. But you need some basic materials to enable you to operate. Professional stationery will help you to promote yourself and build your client relations.

Over the following 16 pages we're going to give you some simple and easy ways to get yourself organised, and produce a freelance starter pack. We'll show you how to produce your own business stationery, develop your identity across business and self-promotional items and create an individual item to get you noticed and remembered.

First up is stationery: business cards, letterheads, compliment slips and invoices. Hopefully you already have an idea of how you want to come across to potential clients, but we show you how to tighten up your ideas and get these items produced on a realistic budget.

In the second tutorial (starting on page 34) we show you some easy ways to create functional day-to-day items such as sticky labels for post and CDs. And we show you how to get yourself noticed with promotional stickers.

In the third tutorial, on page 40, we talk you through the basics of making an individual pop-up desktop structure that will carry your message and style all the way to a client's desktop.

So check your bank balance, warm up your computer and make it happen...

Expertise provided by Ginzberg, [e] ginzberg@ntlworld.com.

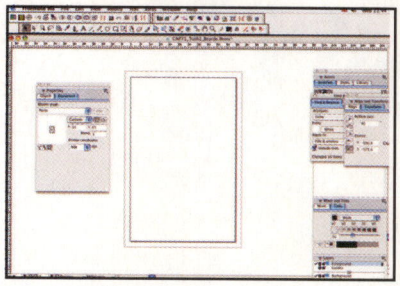
All the components needed to complete this tutorial can be found on CD71 in the Software\Tutorials\Tutorial files\Tutorial files\All\Stationery folder.

Part 1: Setting up

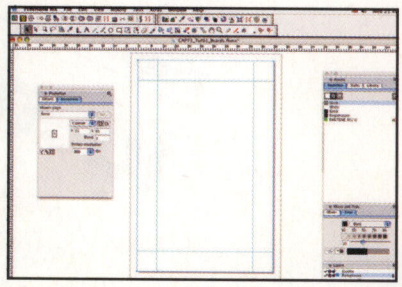
Set up a document in *FreeHand* for your business card...

Landscape or portrait?

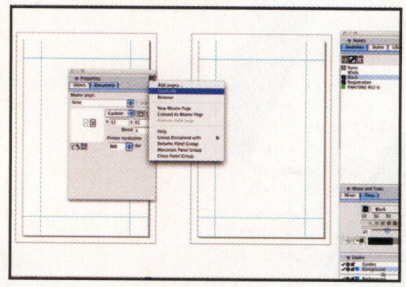
For this tutorial we've branded our stationery in a portrait format, despite the more conventional way being landscape. The latter format is handy if you're producing generic cards for multiple owners and want them all to look the same.



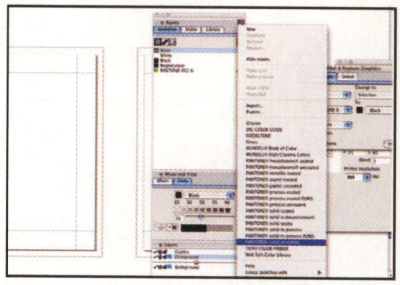
1 Open a new file, go to the Document palette and select the Custom size option under the Page Size dropdown menu. Enter an X value of 55mm, a Y value of 85mm, and add a 3mm bleed. This is the standard size for a business card. We're using a portrait format for this tutorial, but you can set it to landscape format if you prefer.



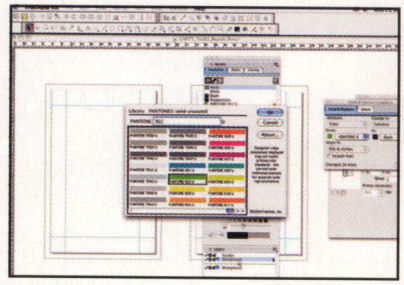
2 Now drop guides in 8mm from all four edges to define your print-safe area. If you need to zero guides from a specific point, you can drag the crosshair from the top-left corner of your rules. Now draw a box of 55x85mm and position it to match the page.



3 Fill the box with white from the Swatches palette. This gives you a solid area to work in and will help later when supplying artwork. Duplicate the page from the Document palette. You have now got identical pages that will form the front and back of your card. *FreeHand* enables you to have multiple pages, which makes life much easier.



4 Now choose your spot colours. *FreeHand's* Pantone Colour Libraries are accessed via the Swatches palette. Select 'Pantone solid uncoated'. This means solid or spot colours as opposed to process/CMYK, and 'uncoated' is the colour's value when printed on an uncoated or matt stock.

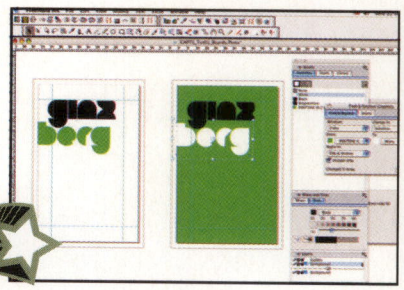


5 We're going to use black and a Spot Fluro 802 This is a special ink with fluorescent qualities. *FreeHand* now carries these inks in its libraries so you no longer have to create them manually. Ideally, you should always make colour selections from a physical example in a Pantone book.

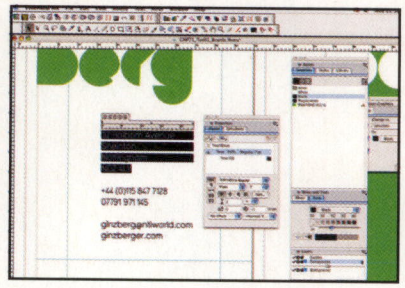
6 Each side of your business card has a different purpose. One carries your details, the other reinforces your branding. To achieve this, simply colour one background in a solid colour and leave the other white for your details. Now import the Ginzberg_logo.eps from the CD or use your own.

Part 2: The 'business' side

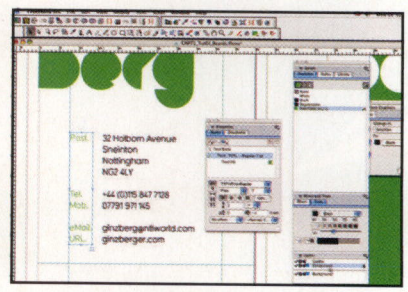
Compose your graphic elements to develop the card's function...



1 The logo element is positioned in the same place on both sides, allowing space for details to be carried on one side and extra elements on the other. You can reverse the colours of the logo allowing the white of the stock to work for you as a background colour – this is a useful way of working with two colours.



2 Set your address, your telephone number (landline and mobile), followed by your email and URL. You should choose a typeface that's functional and legible as low as 7pt (don't make it any bigger than 9pt); keep it clean and simple, avoiding bold clumsy text. Adding some leading will help keep the text looking clean.



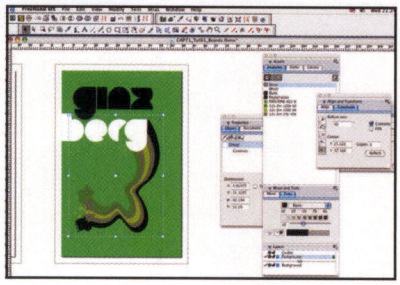
3 Adding furniture devices will make your card more functional. Simply duplicate the text box and define your details: Post, Tel, Mob, eMail and URL. You can also colour these with your second colour. It's good to think of having one colour as primary in defining hierarchy of information while the other is secondary and 'serves' the first colour.

Part 3: The 'reverse' side

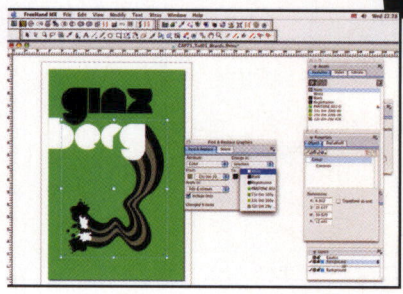
Embellish the reverse of your card to show off your identity...

Talk to your printer

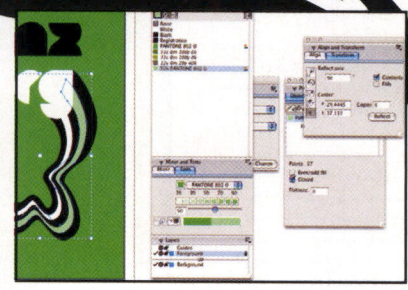
Find out from your printer what's available within your budget. This tutorial shows you how to set up artwork to be printed on uncoated or matt stock, which gives you a more tactile finish and you can write on it easily if need be. Research what stocks are available and their weight – 350–400gsm is a good standard. Also, many high street printers offer cheap full-colour printing of business cards on basic stock, but this can be a false economy; you'll get a much better finish from printing spot colours (you can get specials and metallics this way) on a chosen stock for a small increase in cost.



1 Now move onto the reverse of the card. Import the Ginzberg_Logo_Element.eps from the CD. This is an element that has been developed as part of the overall Ginzberg identity. You should think of some way of getting your identity across in one image that can be used on this side.



2 You'll notice that the element is still CMYK. Use the Find & Replace tool in the Edit menu to quickly change the CMYK mixes to the spot colours involved. Again, rather than be limited by the use of just two colours, you can use the spot colour to create a bold design.



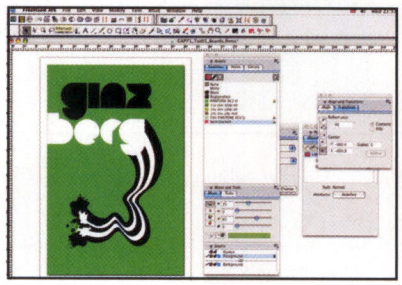
3 Sometimes you may want to introduce more subtle aspects to your colouring by creating tones. This can be done by using tints. Under the Mixer palette go to the Tints option – you can now select percentages of a spot colour and fill individual objects with tints to create tones.

Part 4: Preparing for print

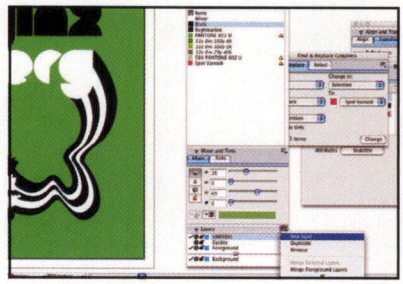
Use a spot varnish for extra impact, and get your artwork ready for the printers...

Pricing up the work

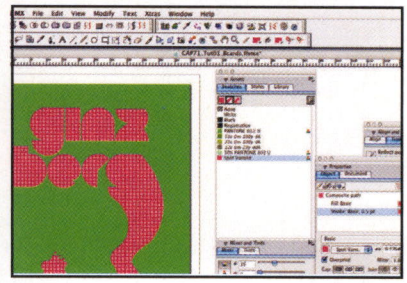
You'll probably only need 500 business cards and 1,000 to 2,000 letterheads. For jobs specified in this tutorial you would be expected to pay approximately £90–100 for the business cards and £110–120 for the letterheads. This does include lot of extras and you can always work back down the cost scale while keeping the fundamentals. Be realistic with the quantities you need, but also try not to judge it short because a reprint will cost you the same again. Equally, don't over order in case you need to make changes in the near future.



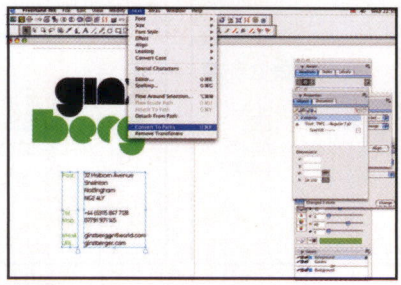
1 Select a new spot colour (one that contrasts with any used in your work), double-click on the name and name it Spot Varnish. This means you've now added it to the file's attributes and you can use it you fill the area you want to be varnished.



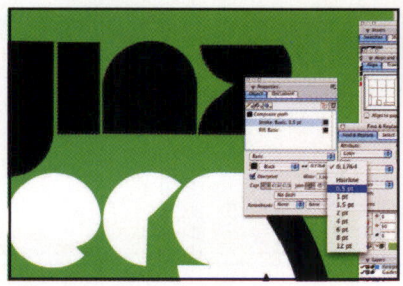
2 Create a new layer and name it Varnish. Select the elements you want to be varnished. Clone these (Ctrl/Cmnd+[+]) so you have a direct copy in the same place as the originals. With them selected, click on the Varnish layer to dock them there. Keep these separate so your printer can plate separate films out for each process: print and varnish.



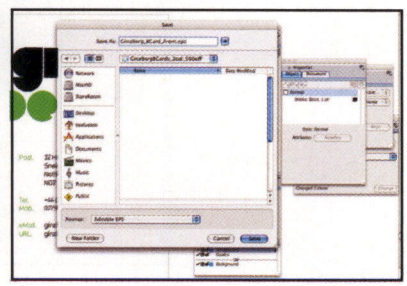
3 Select the Varnish objects, and fill them with the Spot Varnish colour. Click on the Overprint option. You'll see the fill with zeros running through it. If this doesn't happen, check in your Preferences and under Redraw turn on the Overpirnt alert. Add 0.5pt Stroke to the Varnish objects and turn the Overprint option on. This expands the area to be varnished to allow for movement during print.



4 To prepare your file for print, select all on the reverse side of the card, and create a new file using the same measurements. Paste and position the details into this page. Then drag the background box out to the bleed area. Select the type and turn it to paths. Any elements that run off the finished edges have to be expanded into the bleed as well.



5 A handy trick when printing two colours is to manually set 'trapping' to ensure any movement on the sheet does not leave gaps between the printed areas. Select an element, apply a Stroke of 0.5pt and turn on the Overprint option. This ensures you don't get white areas showing on your finished product.



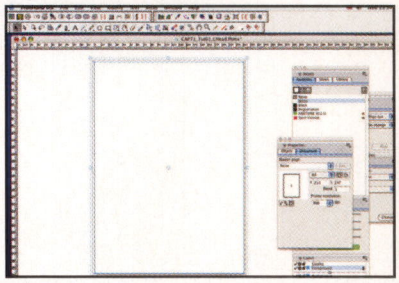
6 Now all you have to do is save the files. Create a new folder with the exact title of the job, giving as many specs as possible for the printer. Name each file with which side it is, and save it as an EPS under Format. Any printer worth its salt will accept an EPS and all the file's specific attributes will be held within that file.

Part 5: Letterhead creation

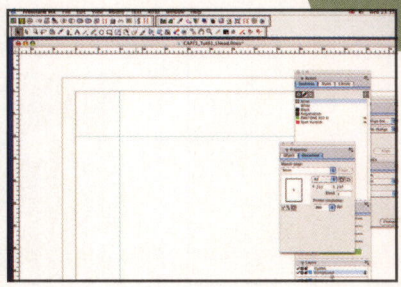
Setting up a file to create the basic elements of a letterhead...

Comp slips

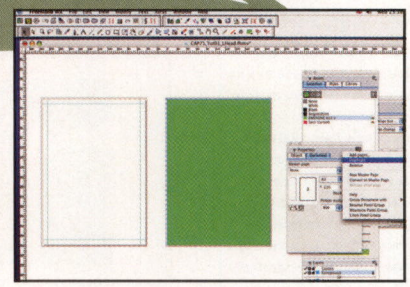
Talk to your printer to find out how they organise print jobs on a sheet. They could be printing four up, in which case you can print three letterheads and then put three comp slips in the fourth spot for no extra cost. Items such as these are not printed alone, so you can always club together with other freelancers to get all your work done at the same time and share the cost. However, this does mean you'll all have to use the same colours.



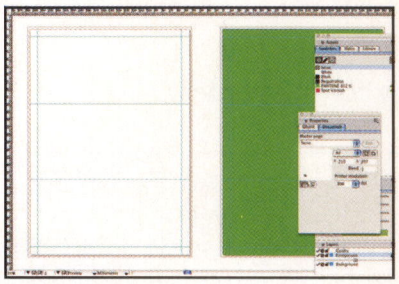
1 Create a new A4 document with 3mm bleed. Following the same principles as you used for the business card, draw a box 297x210mm, position it centrally on the page and fill it with white. By keeping a white background the same size as the reverse (plus bleed), both documents are the same size and will help with backing up at the printers.



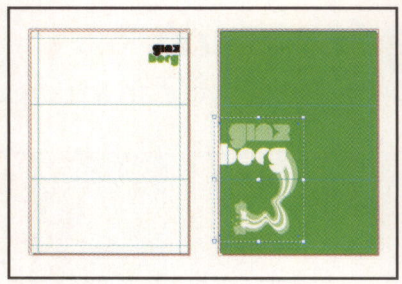
2 Position guides 10mm in from all edges of the page. This again helps define your print area, and begins to give your page structure. Remember, if guides begin to confuse when designing, you can simply switch them on and off in the Layers palette.



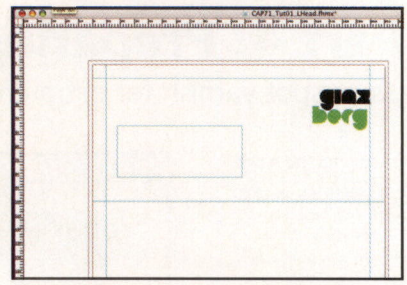
3 Again duplicate the page to create a reverse for your letterhead. This is often overlooked, but you can get an interesting looking letterhead by printing on the reverse and it'll make your paper stand out in a stack of letters on someone's desk. This effect can be created without paying a great deal extra to your printer.



4 A letter is normally always sent out in a DL envelope, which is 210x99mm. This is basically one third of A4. So position guides at 99mm and 198mm to divide the page into thirds: top third for branding, and details; middle third for the content; bottom third for your signature and extra details.



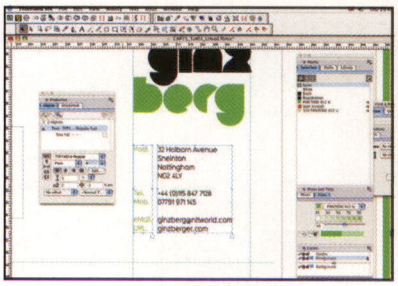
5 Now bring in the elements of identity. Again, a good starting point is to set your logo to the top right of the sheet. This allows your details to go beneath and leave the left side for the address details of the receiver. You can also work with logo elements on the reverse.



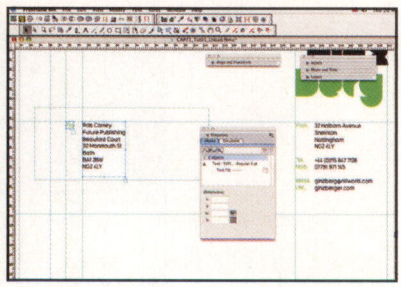
6 Get hold of a standard DL window envelope. Measure the window and its position on the face. Now draw a box to match the window's dimension and position it on the top third of letterhead. Select the box and click onto the Guides layer to turn it into a guide. This now defines where you should be placing the receiver's address.

Part 6: Positioning your details

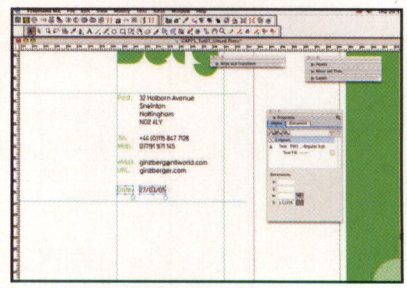
Some things to bear in mind when working on the top third of your letterhead...



1 Paste in your details from your business cards. The type size doesn't have to be as small as on the card; 9pt is a good size here. A letterhead is often the first indication a prospective client will get of your design sense. Keep it clean, structured and legible. Avoid clumsy display type – let the details function on their own.



2 Now add the position of the receiver's address details. Their details are simply there for your letter's template and won't be printed. You can also add a 'To' element that will be printed. Make sure that they sit comfortably in the window and try to align to your address details.



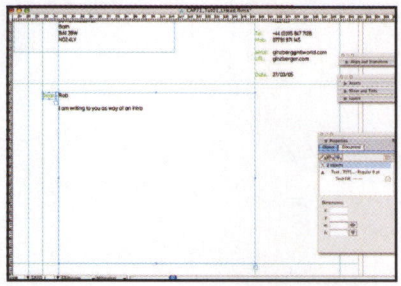
3 One further detail is to add the 'Date' element and position the updateable date field. If you're going for this system of printed furniture that corresponds with your letter template then ensure they're close enough to work but not so close that a conflict could arise later when printing details on the your letterhead at home.

Part 7: Extra elements

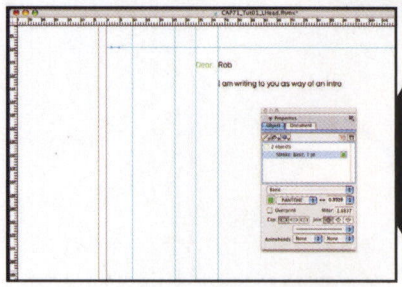
Add the finishing touches and get your letterhead ready for print...

Invoicing and tax

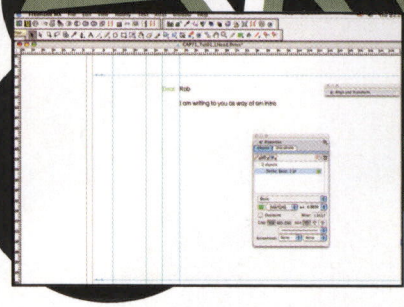
Be organised from day one. You're not a major company with tons of invoices. Keep your invoice files organised on your machine and keep hard copies of everything in a file. If you're billing a substantial amount and it's not cash in hand then get yourself registered as self-employed with the tax office. Also make sure you're putting at least 30–40 per cent of your earnings into a high interest account for an inevitable tax bill. If you're not sure about anything, contact your local tax office – don't be afraid because there are advantages to doing it by the book. The best advice is seek advice.



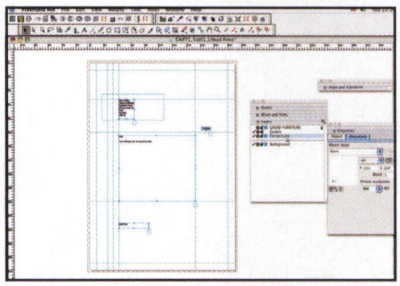
1 The middle third of your letterhead should be reserved to carry the content of your letter. Using the same system as we've used in the top third, set a title to the content, in this case 'Dear'. Also place your text box for the body text. Use the structure that is starting to form, ensuring titles align and content text line up too.



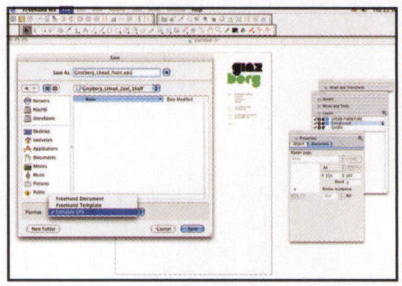
2 A good idea is to give yourself markers to help when folding the sheet into thirds. At the 99mm guide and 198mm place a short dotted line with a thickness of 1pt. It's there to help you but not overpower the design.



3 In the bottom third you can place a title of 'From' and a text box for your name. Allow enough space for a long letter to be written but also do not let it drift towards the bottom and become clumsy. These titles are optional, and they make your letterhead work as a single sheet but not as a continuation sheet.



4 Select all of the details side and paste it into a new file. Select all the generic elements to be printed. Create a new layer and call this 'Lhead Furniture' and click on it. All your print elements are now on this layer and can be turned on and off. Save this document as your master letter template.

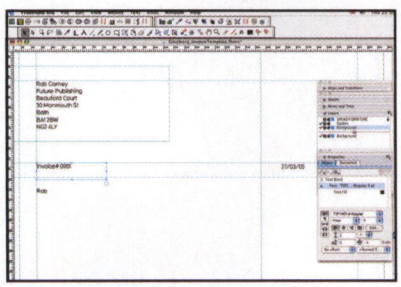


5 Follow the same process as setting up the business cards for artwork. Copy all the elements you wish to be printed and from the details side into a new document, add your bleed and turn type to paths. Then save out again as an EPS in a new folder with the specifications.

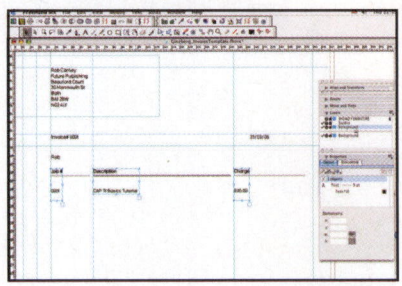
6 Now do the same for the reverse side. If you've used any images in these files, you'll need to collect them in the same folder for your printer. Getting the reverse printed is optional – in fact, getting your letterhead printed at all is up to you. You can always run it off on an inkjet printer at home – just don't set it up with spot colours.

Part 8: Get your invoices out

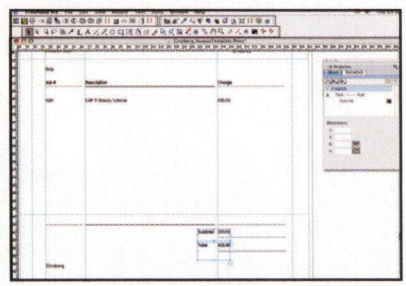
Add elements to your letterhead template to turn it into an invoice...



1 Open your letter template and save a copy as an invoice template. Start by putting your invoice number on. Place a text box in the top third just above the fold line. Remember to always save a copy out from your master and that way you'll keep copies as files on your system.



2 Now create three boxes and arrange them in three columns across the page. The first one should be 'Job #', the second 'Description' and finally 'Charge'. Make sure the Description column is larger to allow for more information.



3 Finally, add two boxes for subtotal and total at the bottom of your charge column. Now all you have to do is start contacting clients, getting the work and sending out those invoices... ca-p

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[illustration] Ginzberg [e] ginzberg@ntlworld.com

Get stuck in

Follow our easy and cost-effective ways of producing your own sticky items, to help you get organised and promote your identity...

Having worked through the stationery tutorial on the previous pages, you should now understand how a few professional items can help you when setting up as a freelancer. In this tutorial, we show you how to get yourself out there with some promotional stickers. These can be produced professionally or at your leisure in your home.

You can also get your identity across on an item that you'll undoubtedly be sending out: a labelled CD. This can be produced at home for the price of a couple of pints, and it's a functional and flexible way of supplying your portfolio or artwork in style.

Then we'll show you an easy way of working efficiently with a DIY postal sticker, which you can use on every item you send out. This doubles up as a vehicle to get your correspondence recognised immediately, and it too can be produced on a tight budget.

Expertise provided by Ginzberg, [e] ginzberg@ntlworld.com.

Part 1: Sticker basics

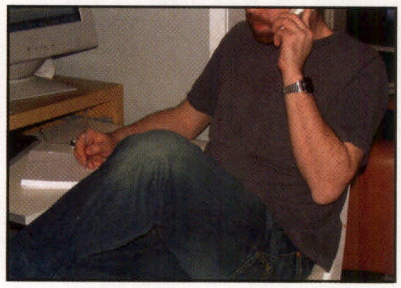
Preparations for creating a promotional sticker to get your message across...

How much?

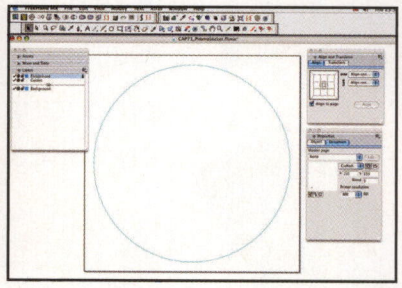
Printing stickers is different to normal sheet work. Specialist printers generally have sheets or rolls of pre-cut stickers of standard shapes and sizes. They'll also be able to give you advice on creating bespoke sticker shapes. Think about whether you want gloss or matt finishes, permanent or temporary glue and whether you want waterproof options for outdoor use.

Below is the approximate cost for the job shown in this tutorial. The prices are for 1,000 stickers in two colours, die-cut out of a 100mm diameter. You could reduce the price by creating a label which can be printed within the printer's existing shapes.

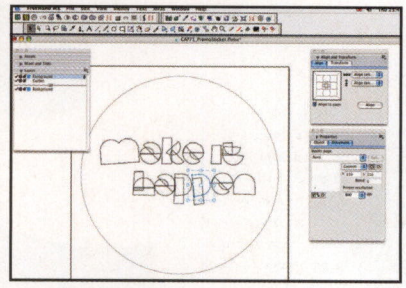
Paper stock: £160
High gloss weatherproof: £220
Forme to be made: £120



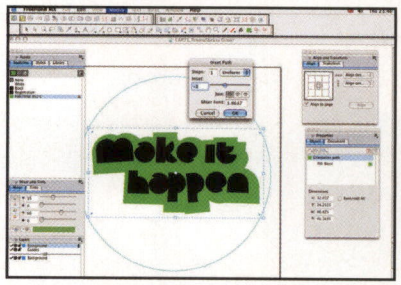
1 Phone some printers and find out who will give you the best deal on stickers. Try to speak directly to a specialist label printer because you'll get the right advice – a middle man will put his percentage on top. For the job featured in this tutorial, a printer has given a price for 1,000 two-colour die-cut out of a 100mm diameter sticker.



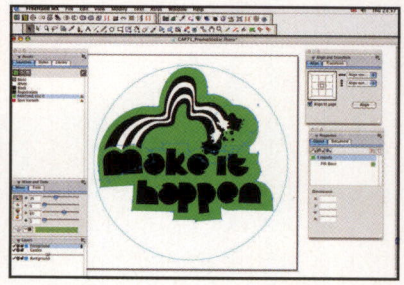
2 Open a new file and create a custom page size of 110x110mm. Now draw a circle with a 100mm diameter and align it centrally on the page. Select the circle then click on the guide layer – this is the area you'll be working in.



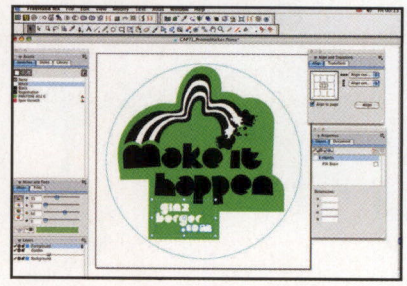
3 Stickers are promotional items and therefore should have a message and make an impact. Here we're using a slogan that sums up what you're trying to achieve as a new freelancer. Using base elements that the logo has been made with, we've constructed type that is similar in feel to our logo identity.



4 With die-cut stickers, the aim is to make an interesting shape that shows off your style. Try giving your type a background in another colour. Select the type element, clone it, union it, then go to Modify>Inset Path. Give it a value of -2 and you'll get an expanded outline of your original shape.



5 Now bring in an extra graphic element to make the shape more interesting. Add an Inset Path again to create more background, and use the same colours as your stationery. The more interesting you make this sticker, the more likely someone is to keep it and the more likely it is to be seen by others.

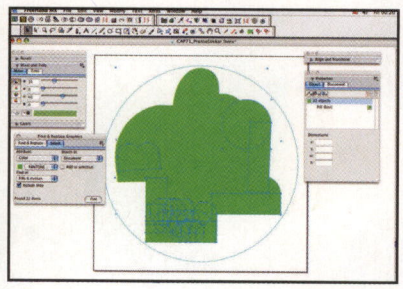


6 You want as much exposure as possible from this sticker. It's obviously not a portfolio, but you can put some sort of contact details on it in case people want to find out more about you. The best way to do this is include your URL and get the sticker displayed in a public space.

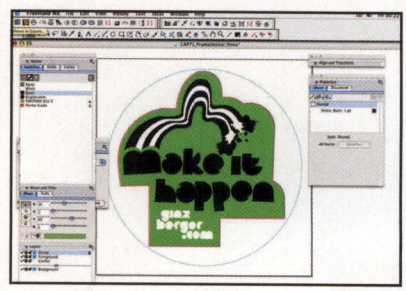
Part 2: Forme up!

Ensure artwork is print-ready and create a forme guide for die-cutting...

1 If stickers are printed on a roll, you might get some movement between the two colours. It's therefore crucial to include manual trapping. Using the same processes as used on the business cards in the previous tutorial, select an element that butts up to its second colour and apply a Stroke of 1pt and turn on the Overprint option.



2 Now build the forme guide to supply to the printer. Select all of the background elements – these will make the basis of the shape to be cut. Clone it (Ctrl/Cmnd+[+]). You now have a full shape of solid print area up to its edge.



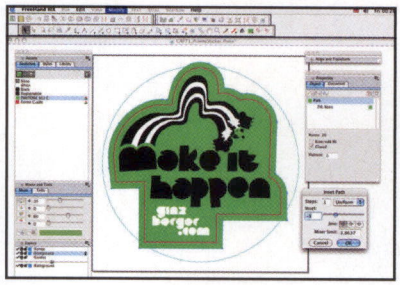
3 Now union these shapes so you have one complete path. Add a new contrasting spot colour to your swatches and rename it 'Forme Guide'. Then create a new layer and name it 'Forme'. Select your forme object, fill it with None but apply a Stroke of the Forme Guide from the Swatches palette and click on to Forme layer. You now have the forme guide created as its own layer.

Part 3: Print-ready artwork

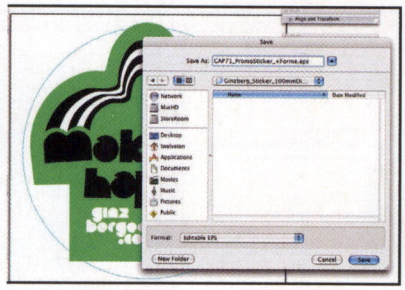
Add the final aspects to your artwork so it's ready to supply to the printers...

Think about it

If you're going to invest in producing some stickers, you want to be sure they're right for you. Think about what job a sticker does. It has to be a simple idea with impact. Think about where it's going to be seen and how it will affect the viewer. What do you want them to take from it? Think about how it could be part of a wider promotional campaign. For some great examples of stickers see [w] www.wearitwithpride.com, [w] www.stickernation.net, or have a look at the book *All You Need Is Sticker Graphics*.



1 Your forme guide shows the final trimmed size of your sticker. You now need to add some bleed. Select the shape and give it an Inset Path of -3 (3mm). Make sure your trimmed object still fits within the 100mm diameter. You can extend its bleed beyond this 100mm because you would have that amount on a 100mm diameter sticker.



2 Now all you have to do is supply this to your printer. Save a copy of the file as an EPS to a folder that outlines the spec in its title. Your forme guide information will be saved within this file and the forme manufacturer will be able to retrieve it.

3 You should only have to wait about five days to get your job back from the printers. If you can't wait this long, you can always run out your design at home on label sheets and mock up some DIY stickers.

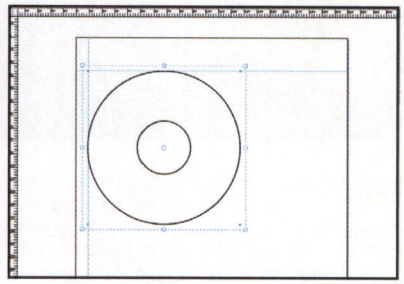
Part 4: Labelling a CD

Label a CD at home to give it extra impact when it arrives on someone's desk...

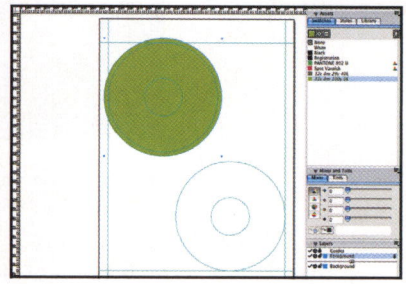
CD stickers

You can purchase CD pressing kits from many high street stores. This is a much cheaper and better way than getting CDs printed. Although the price of printing CDs has become much more affordable, it's still a huge expense for some companies, let alone freelancers.

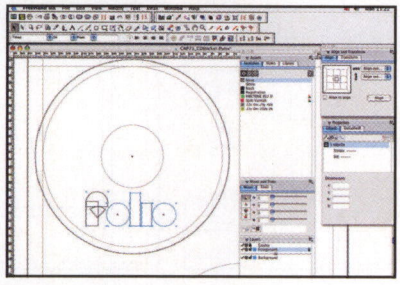
1 Producing a labelled CD at home is much easier and cheaper than getting the disc printed. There are many products and packages available on the high street for between £10-£20. These give you all the parts you need and are simple to use.



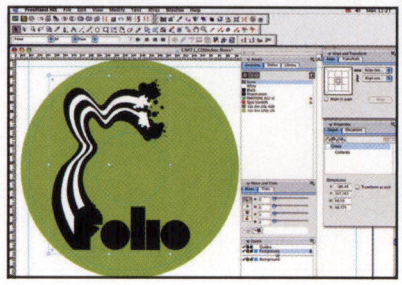
2 Many products come with templates for the label sheets on a disc, but it's worth making your own templates so you can make bespoke labels. Measure the diameter of the label and its position on the sheet from the edges. Create a new A4 file, draw the label elements and position it as shown on the sheet.



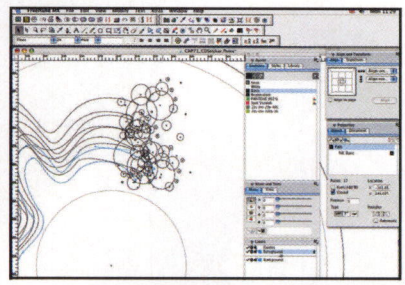
3 If your sheet has two-up on, be sure that you include the second label. Then simply select the circle shapes and click onto the guides layer to make them guides. Then if you wish your label to be covered with colour to its edges, draw a new circle the same size as your label but expand it by 3mm and position it centrally to create the bleed when printed.



4 If you're making a label for a CD portfolio, you need to let people know exactly what it is. It's a good idea if you can take your identity idea across onto this. Here, we've simply built the title 'Folio' from the same parts that are used in the rest of the type elements. Make sure you don't stray too close to your label's limits.



5 Now bring the graphic element that has been used before and make it work on the circular format. You should also start thinking about colour at this point, because it's going to be printed with a CMYK process rather than a spot colour. This is something you should bear in mind when selecting your initial spot colours.



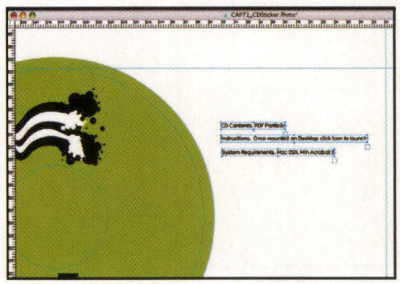
6 Again make sure your elements don't run off the label (unless the nature of the design necessitates it). You're better off keeping elements well within its edges. You may have to edit parts of your image to get them to fit and balance.

Part 5: Type on a curve

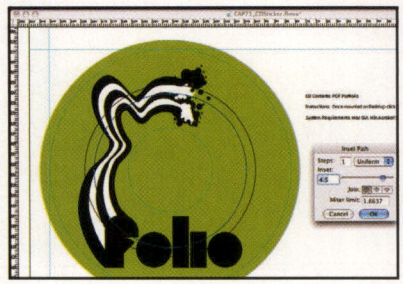
Attach informative type to a path and let it follow the form of the label...

Why use a CD?

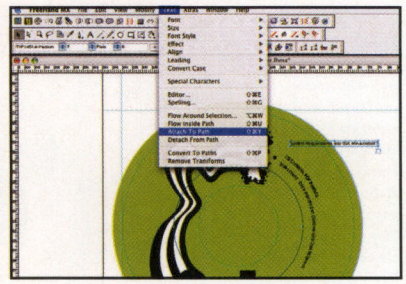
Using a CD is a good way of showing someone you can design and supply promotional material. Everybody has a CD burner at home these days, and as a format it's fairly flexible. You can simply create a PDF portfolio and burn to a disk and get it in the post and it'll be with someone the next day. You can also easily update a PDF and burn a new disc. However, it's advisable to have a website running alongside all this physical promotion as well, and carry links on a CD to your URL.



1 You can help viewers of the disc by including copy that explains exactly what is included, how and what they need to view your work or any extras you may want to include and keep editable. A good starting point is CD Contents, Instructions and System Requirements.



2 To run type around a curve, create a circular path. Clone it then use Inset Path to create another smaller path. Repeat this process using the same Inset measurement to get an equal distance between them.



3 Now select a text box and its chosen path. Go to Text>Attach To Path. You will now see your text attached to its path running around its curve. It will attach itself centrally – you can move its start point by dragging the small arrow on the path. The text is also still editable so you can always go back and change it if it needs updating.

4 Once you're happy with your design, simply copy it and position it on the second CD label on your sheets. Then put your label sheets in your printer, send your document to print and get your finished product. It's best to only print them as you need them in case your information changes.

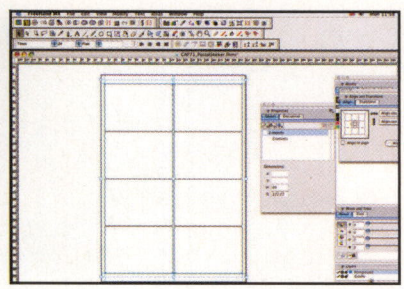
5 This package came with a CD Press Kit. This makes it easy to position your label on a CD, and you'll have little waste compared to trying to line up a loose label. Remember that you need to put your sticker on the face and not the written side!

6 Now you should have your finished CD ready to send out. By keeping any branding on the CD, printable and updateable at home, you can then use plain or transparent CD cases to carry them, letting the CD design have the desired impact. A good CD onbody design will always impress.

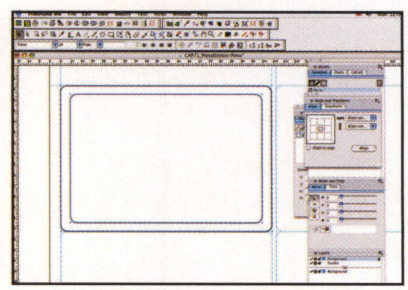
Part 6: Catch the post!

Create a multi-functional postal sticker that can be used across a range of your everyday materials...

1 We're going to show you how to create postal labels at home. You can get label sheets in all sizes from the high street for less than £10. Go for a good size but one that gives you at least eight on a sheet and will fit on the back of a DL envelope. Here we're using 99x68mm labels. Measure up your sheet ready to make a template.



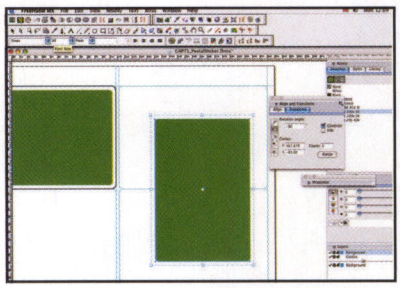
2 Now create a new A4 file and use guides to outline the label positions. Then draw up the label boxes and position them on the page. Remember that if they have corners with a radius, you need to include them. Keep your measurements as exact as possible – 1mm out at the start could make you 5mm out at the end of the page.



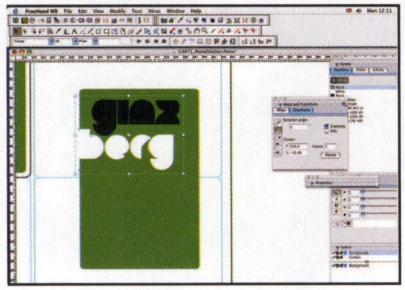
3 Many label sheets aren't big enough to use a full bleed because they're so packed on a sheet. If this is the case, drop an Inset Path inside to be filled with a flat colour or just use a design that works on a white background. This is a good idea because there's often movement on a sheet and your colour panel can offset.

Part 7: Your details

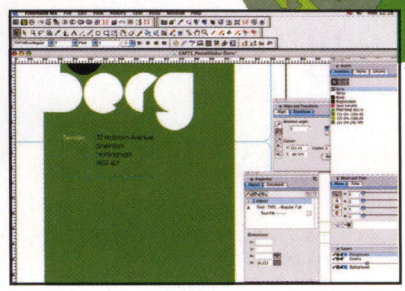
Add your contact details so it can function as a 'return to sender' label...



1 If you want your label to follow a portrait format, simply copy your colour background and rotate it 90 degrees. This will make it much easier to design your label. You only need to design one label then duplicate it to fill your sheet.



2 A good idea is to think of the label in terms of thirds. Your branding should take up one third, leaving enough space for the rest of the details.



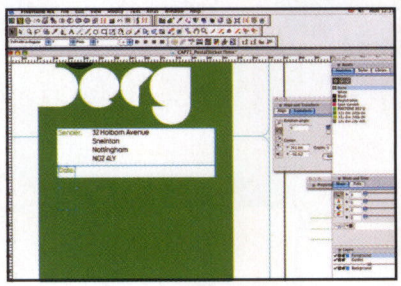
3 Now you can use the details from your stationery – it's up to you how much of them you want to use. It's better sometimes to keep private details like your phone numbers and email hidden and not stuck on the outside of a letter or package. Use it just as a return address if needed.

Part 8: Keep it personal

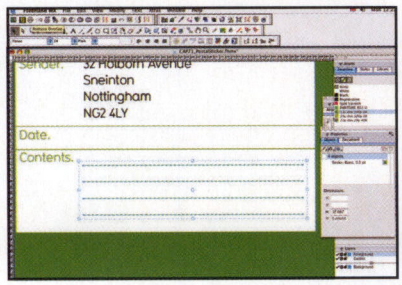
Add elements that are also personal and functional...

Do it yourself

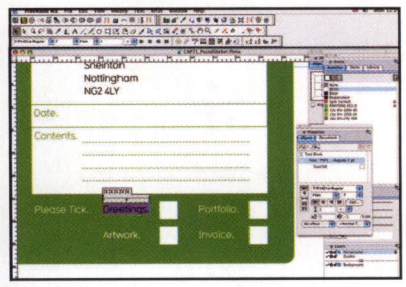
When starting out, costs are important. Getting yourself looking professional and self-promoting is also important, but you need to get the balance right. Look at ways you can produce nice objects using cheap, high street materials. This will speak volumes for you if you can turn something mundane into something cool. People will always hold onto something cool that comes through the post.



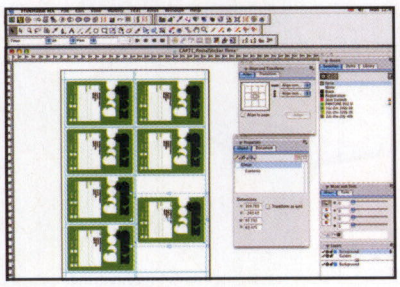
1 Now get the extra function details on. A good idea is to put the date on the back so your receiver knows exactly when it was sent. Here you just need a title so you can write the date in yourself as needed. Create white boxes behind your titles so you can write in them. These will also help order your categories.



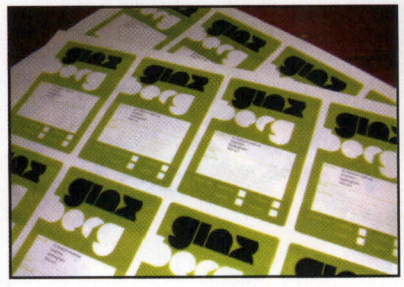
2 Now create another text box for the Contents title. This is where you can give a more specific outline of what you're sending, particularly useful if supplying artwork and you want to outline the job specs. You can also draw several rows of dotted lines within the white box – if you've got large handwriting, space out the lines more.



3 Finally, you can add a quick guide as to what may be included in the package. A good starting point is to have tick boxes for your most common sent items. In this case, we've included an introductory letter (or 'greeting'), a portfolio, artwork or an invoice.



4 Once you're happy with your label, rotate it back 90 degrees and duplicate it down the sheet in the position of the guides you set at the start. If you're producing these at home, bear in mind how much ink you'll need to print them – you won't want to go crazy printing hundreds of them.



5 If you print them at home, you're quickly the proud owner of your own personalised postal labels. Get into the habit of using them and your identity will be seen as soon as someone receives a letter from you.

6 Now you can start putting your labels to use. They can also be used on CD wallets for supplying artwork. Once you start using them you'll soon find them invaluable. We recommend you fill in details on the sheets before sticking them onto packages... it can be tricky writing on a tube! ca-p

Make it
happen

[illustration] Ginzberg [e] ginzberg@ntlworld.com

Build a unique pop-up object

Produce an individual desktop structure at home that will carry your message further afield...

The following tutorial gives you the basic principles of making your own 3D desktop structure to send out to clients. This is a good way of promoting yourself in a fun and playful manner.

We're not going to say you have to follow this to the letter, but hopefully it'll get your creative juices flowing and inspire you to think about how you can create something different with just a sheet of paper and some cuts and folds. It's about getting your identity in the front of someone's mind and keeping it there, even if that's simply because they see your pop-up item on top of their monitor every day.

Try making something that will bring a smile to someone's face and maybe make you the one they remember to call the next time they need some design skills.

Expertise provided by Ginzberg, [e] ginzberg@ntlworld.com.

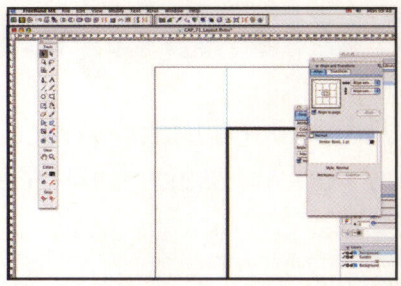
All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD71 in the Software\Tutorials\Tutorial files\Tutorial files\All\Popup folder.

Part 1: The basics

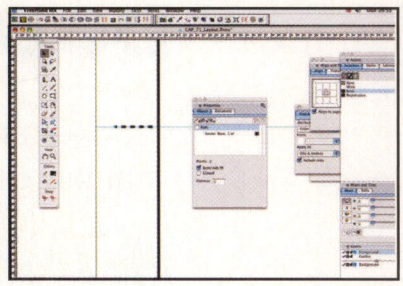
Setting up your document to create a fold-up object...

Copy shops

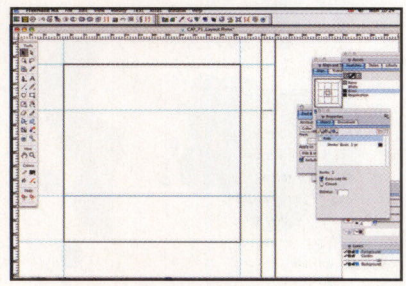
If you don't have a printer at home or have one that has a maximum paper weight that isn't thick enough for building a fold-up object, save your files and take them to a copy shop. For a small charge, most will be able to produce your run-outs from a laser printer on a decent weight of card. The card used in this tutorial was only 180gsm. We used A3 sheets, but the same results are easily achievable from an A4 sheet.



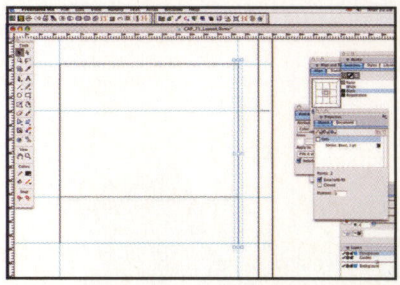
1 Create a new A4 file. Drop guides in at 10mm from each edge to define your print area. Because you'll be constructing this structure from an A4 sheet you should be able to use your own printer to output it, rather than having to take your artwork to a copy shop.



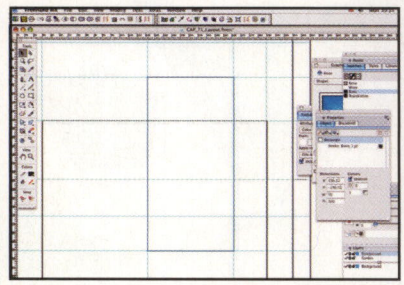
2 Pull down a guide to 148mm. This will form the main fold of your object, ensuring that the top half isn't top heavy. Now draw two fold marks on either side of the page on the 148mm guide. A good habit to get into is to use dotted lines for folds and solid strokes for cut marks.



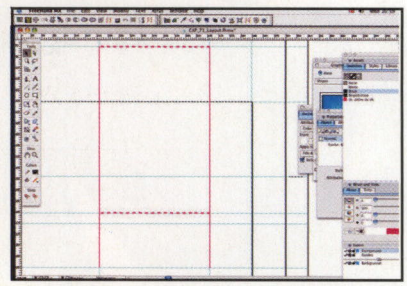
3 Now you need to make the main support steps. Draw a box of 130x130mm and position it 54mm on the horizontal and 114mm on the vertical rulers. Draw a dotted line on the main fold line. Then select the box and dotted line and rotate them 180 degrees. This is now the Major Step used to create the support structure.



4 Pull guides in on the box and the dotted line. You can now remove the box and replace its shape with cut lines for its vertical sides and fold lines for its horizontals. When the sheet folds around the centre, the step will 'pop up' and give rigidity to the structure.



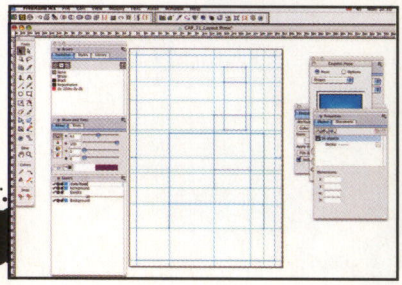
5 Now draw a box of 50x100mm and position it at 115mm on the horizontal ruler and at 90mm on the vertical ruler. This will form the basis of the second step, adding another level and more height and depth. Again, positional guides will help you.



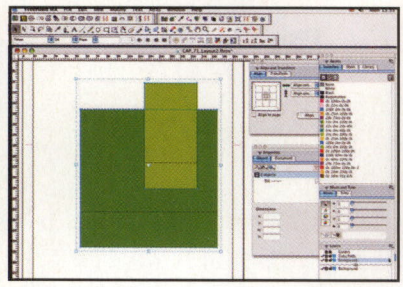
6 Place a fold line of the same width as the second box on the top edge of the Major Step, then rotate this line and the box 180 degrees. Following the same process as before, remove the box, and add cut and fold lines.

Part 2: Try out your object

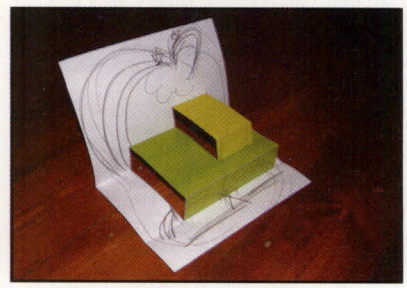
Start to get an idea of how your creation will work in 3D form...



1 Now that you've got the structural folds and cuts in place, create a new layer for the Cuts/Folds and put this to the front. This enables you to work easily beneath, adding elements while seeing where the final main cuts will go.



2 You can bring back the two boxes you drew to begin with and reposition them in line with your guides. Colour them, making one darker than the other to help define the space and give you a visual starting point to how the form will fold up.



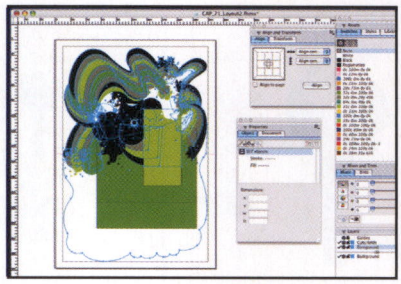
3 This is a good time to do a run-out of what you've done so far, to see if your measurements are correct. It's extremely helpful to see the form as a physical shape. Now you can start judging the way you want to use its 3D qualities and rough out where you want to go with further elements.

Part 3: The backdrop

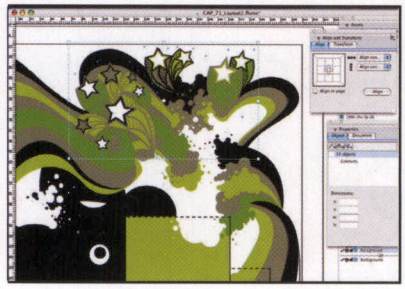
Build in the backdrop and include pop-out elements...

Starting point

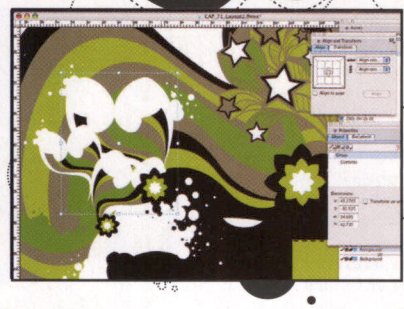
Hopefully this tutorial will inspire you to make your own 3D structures that promote you and your interests. If you're into typography, maybe you can take flat type into a 3D space, or maybe you can abstract the idea further. There's a lot of work being done at the moment that doesn't rely on traditional methods of creating artwork and imagery; instead it looks at 3D forms, how they work and the nature of solid materials in their style.



1 Think about the final piece being a stage with layers working out from the back. Get the backdrop in place first and layer up from there. Also think about the silhouette of the backdrop that you can create and the base shape that's going to sit on the desk.



2 Start adding detailed elements as you wish, increasing the definition in the outline. These are the first objects you can imagine being cut and popping out on the remaining left connector.



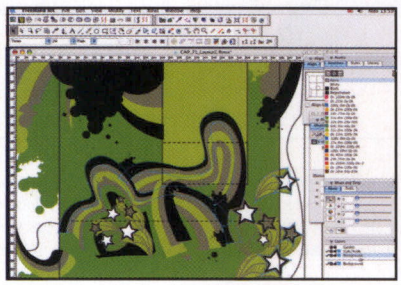
3 You can add more elements 'within' the backdrop. These could also pop out. This will add more 3D elements and make the object less flat. Remember, though, that you're going to have to cut these out, so try not to go for heavily detailed elements that are not cutting friendly.

Part 4: More pop-outs

Create pop-out elements within the steps and out of the base...

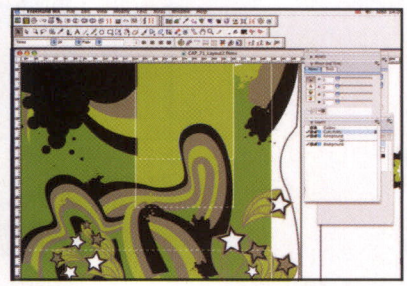
Pop-up references

Physically making something is often much more fun than producing flat graphics. If this type of work interests you, check out **[w]** www.anjo.gr.jp/makuhari/mor10e.htm for fantastic origami architecture. You'll be amazed at what you can make with a single sheet and some clever cuts and folds. Also, jumble sales are great for finding children's books that have a crafted feel to them.

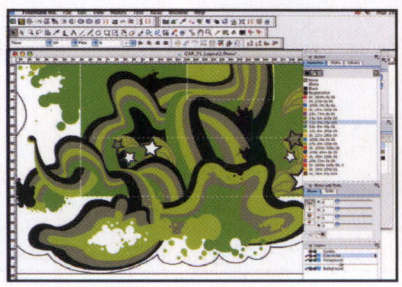


1 Now you can begin to drop in the next layer. Working on the steps, use elements that will have parts cut off the folds to 'lift' them from out of the steps' horizontal plane into a vertical plane. You can also build out from the steps, disguising their 'squareness' and making the shape more organic.

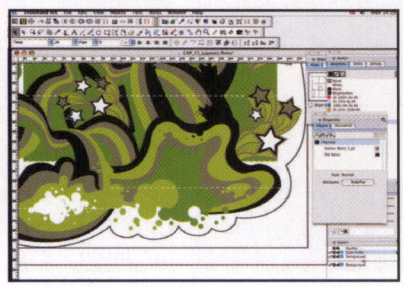
2 Clone the outside shape where you want a cut to go. Then delete or add points until you have just the cut line you desire. It's also worth altering your fold marks now so they don't run over the objects to be cut out. This is a good process to help you work out your clever cuts and folds.



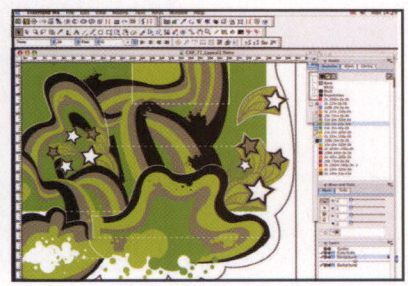
3 Mark the line as a cut. Cut lines will help to make this less confusing on the flat sheet and help you organise your 3D elements. Remember you have a layer set up for Cuts/Folds and use this to turn them on and off so you can work on the actual graphics.



4 Now bring in elements that are anchored off the base. This will help with livening up the base – the final structure should be interesting from several angles, because eye level isn't desk level!



5 These elements at the front can also become pop-up items. By dropping fold lines across them you create an axis to lift up from the base and out from the steps. You can then define their final cut-out shape.



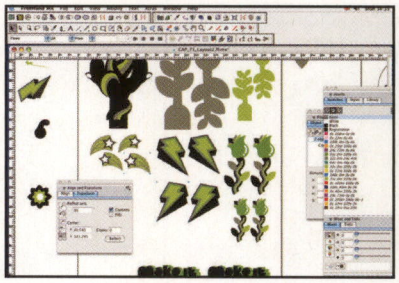
6 Again use your Cuts/Folds layer and build all your cut and folds marks. You don't need to include these in the final printout because the shapes themselves will naturally tell you where to cut. However, it's handy to organise the elements and make sure that items won't fail.

Part 5: Inserting elements

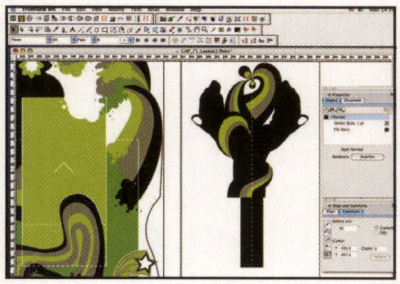
Create insertable elements and freeform supports to add to the final structure...

Holding cuts

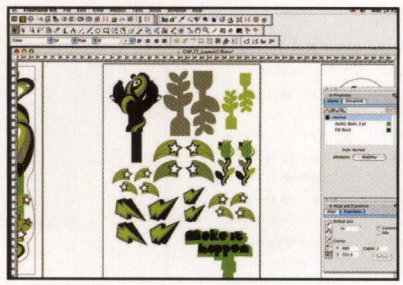
If you have upright standing objects or those that need to hang, using a holding cut can be useful. Simply add a small cut at the point where the stem meets the element and also cut into the stem. This will create a catch. You can then insert your stem, and push the catch on the surface it's going through. This is more than enough to lock and hold your elements in place.



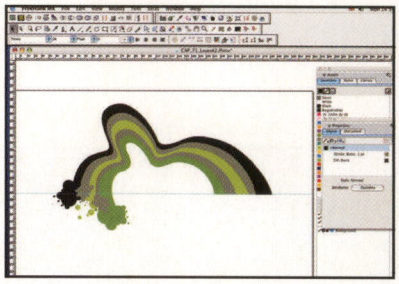
1 Now you can start building elements to be inserted into the standing structure. Consider how they'll work – what angle will they come out at? Will they be helpful in the final structure's rigidity or will they hamper it? What is their purpose in the overall layout? Remember to create mirrored images if needed.



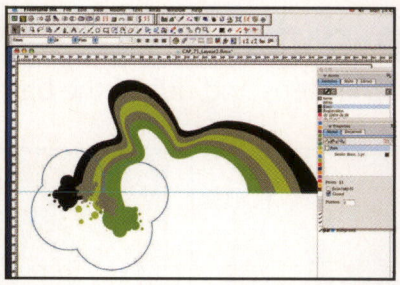
2 Larger elements may need more help to stand. By putting folds down their centres and creating diagonal cuts for them to be slotted into, they will support themselves much better. You can also make this a feature of an element and create more 3D spacial parts if required.



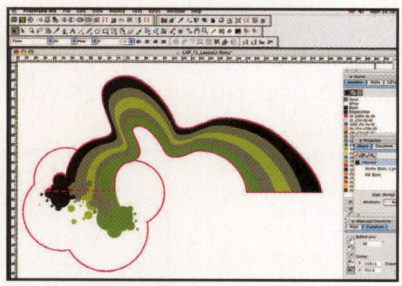
3 Lay out your insertable elements on a sheet making sure you give yourself enough room to cut around them but fitting as many on as possible. Remember to allow space for 'stems' if the objects won't naturally insert into the structure.



4 Place the main identity graphic on a new page. Level it so its base is horizontal. Now drop a guide across it. This will form the fold line for it to rise out of its base section.



5 Now draw a shape that will form the base of this element. If it has enough surface to be self-supporting then it will aid the overall rigidity rather than become a drain on it. Also try to make it a shape that's easy to cut.



6 Now define its cuts. The guide line will define its fold axis and you'll get a shape that lifts up out of its base. Once you're happy with it, it can be duplicated on the sheet. Don't forget to flip it and alter its scale for more variation. Now you should be ready to print out your sheets.

Part 6: Cutting out

It's time to get down to the really fun part...

1 First, it's best to cut the overall shape out of the sheet. Take your time. If the main shape looks shoddy, it will affect everything else. A good tip to cutting curves is to look 10mm just in front of where the blade is heading.

2 Now score the main folds of the steps and your pop-out elements. Using the back of the scalpel blade, run in across your fold marks – this will be enough to weaken the card and help the fold be clean.

3 Now start cutting around your pop-out elements. Remember to leave suitable connecting points and avoid the temptation to start lifting them up, because you'll inevitably end up catching them as you carry on cutting. It's also far more satisfying doing them all in one go at the end.

Part 7: Getting it up

Make the final structural cuts and folds and let it stand proud!

Cutting-out tips

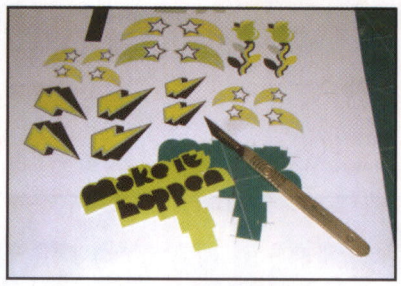
Here are some golden rules to follow when cutting out...

- Use a cork-backed metal ruler.
- Always cut with the ruler covering the work.
- Always use a sharp blade.
- Invest in a cutting mat.
- Turn the TV off, and never try to have a conversation with your partner when you've got a scalpel in your hand!

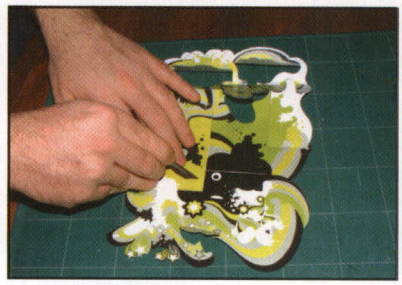
1 Now make the main cuts of the steps. This will allow your structure to become self-supporting. Hopefully you'll have made all your pop-out cuts so keep an eye on how they connect and don't run over them, disconnecting them from the sheet.

2 All you've got to do now is work around the folds, ensuring they fold cleanly and there aren't any conflicts. You should start seeing it coming together now. Try not to overwork the folds and weaken them.

3 Once you've completed the main folds, let the structure stand. It may need one good fold over on itself to give it a natural ping into shape. Now you can begin adding your elements.



4 Take your sheet of insertable elements and begin cutting them out. Take your time, ensuring you don't leave any of the white visible unless desired. Remember to leave the stems on objects that require them.



5 Now go across your structure adding cuts where you wish to include elements. It's worth considering at what angle you want these to come out; using diagonal cuts will make your structure less flat and create a more dynamic appearance.

6 Cut out the hands element. Now put a score down its vertical axis to create the fold. Cut the diagonal cuts in the step structure you marked earlier. Then insert the hands to get a rigid and successful upright.

Part 8: The big finale

Bring it all together by adding the extra supports and the CD...

1 Cut out your freeform support structures and score the fold. Now make cuts on the sides of your structure to hold them. These will help with overall strength and make the structure appear less like it's been made from one single sheet.

2 You could include your portfolio CD as part of the structure. Simply make a cut large enough to receive it from out of the side of the major step. This is an extra function that you might not want to include, but it is an interesting way of packaging your portfolio.

3 Hopefully you'll have everything in place. Now you can sit back and admire your handy work... Remember, though, that this isn't just for your benefit – take it apart and send it out to decorate someone else's desk! ca-p

Profile [w] www.illdesigners.com

Illdesigners

"I think our style has a predominantly dreamlike quality." Edda Hansen on what it means to be 'ill'.

They don't come much more international than Edda Hansen and Soo Hong, the Illdesigners. From Seoul and Hong Kong, via London to New York and back to Seoul, this partnership of 'illustrative designers' creates images which induce a dreamlike trance in fashion and music types the world over.

"We enjoy working in the abstract," observes Edda, "weaving illustrations from people and abstract shapes." She goes on: "This gives a dreamlike quality to our work." It's the dream of the night before as recounted the day after. Edda recognises this: "A lot of our collages are influenced by nights out with friends." She's not the only one to make this connection though: "We've had our mates saying, 'Hey that's me!'"

In gloriously scribbled technicolour, the Illdesigners manage to capture the night you wanted never to end. Little wonder then that they are popular with the kind of people that live in that world. "We've worked with numerous Japanese magazines but most of our clients are from the music and fashion industry."

International developments

Neither of the Illdesigners started out as illustrators. Edda, of Danish descent, was born in Hong Kong and came to London with art and design in mind at the tender age of 17. This isn't a fairy story though: "During my second year at Central Saint Martins I got very disillusioned with graphic design as a discipline," recalls Edda. "And my tutor, Paul Bowman, suggested I take a year off and do something that had nothing to do with graphics."

There followed a six-month stint in India, the soul-searching subcontinent: "When I got back to London for my final year I chose illustration." The reason Edda gives for this decision is illuminating: "Because as a subject it has changed a lot." How much this is a reflection of internal developments is anyone's guess but moving from a traditional

base of sketching to an experimental mixture of media and computer seemed just the ticket for the revenant.

Soo, meanwhile, was born and raised in Korea, where she studied furniture design. It wasn't until she came to London and Central Saint Martins that she "realised how deep and wide illustration can be." Forces seem to have been conspiring to overcome distance and time in bringing these two together. "It was London that made me," says Soo. The two met in an illustration lecture and planned to become the illest of designers.

The dream time

"Dreams, silly thoughts... finding a moment that matches with the brief." Soo has an unorthodox approach to her work. "I collect photographs that I took or I've found in magazines, start with pencils, or pens. Then later on maybe watercolours or other materials." Essentially, this is a process of free association, that's what clicks us into the dream state.

Edda is similarly freestyle, having described Soo as her muse, she goes on: "My studio is in a spare bedroom of my flat, but I tend to just wander around the house with my powerbook a lot!" Looks like that wander-lust just won't give up.

Once inspiration has been strained from the environment, production begins in a similar vein. "I don't really have a rule on which media to start from," says Edda. "It's a challenge trying a different approach each time." The random nature of this is all starting to make sense: "Sometimes it's pencil, another time might be spray paint."

Once the lines are drawn, "We scan our final illustrations and layer them." Even this process leaves plenty of room for variation because "a lot of our pieces have around 30 layers of illustration in them." It seems that everything about the Illdesigners conspires to hook them into the communal unconscious from where they rescue images of that thing we're all looking for when we go out. Whatever it might be.

New York freestyle

"We enjoy illustration because it's a great way to express the world around us," says an enthusiastic Edda. "It's very fulfilling and it's fun experimenting with a variety of mediums." The task is to filter that world onto the page and somewhere along the way it gets mixed up with dreams and memories.

The first big project the duo took on was a solo exhibition in a Shoreditch bar. "Most of the first jobs we worked on were for magazines and books," relates Edda. These titles were, and still are, a trans-national selection of trend setters. There was one place that beckoned with growing magnetism though, as Soo puts it: "America is, I suppose, ultimately the land of opportunity."

"I got offered a job as the Associate Art Director at *Trace* magazine in New York," Edda swung into action like Peter Parker, moving to NY in 2003. "I was promoted to

Let's put on a show!

The Illdesigners have a strong artistic heritage, so it's not surprising that the first thing they decided to do upon graduation was hold a solo exhibition. Shoreditch natives will recognise the venue: "Our first big project was a show at a bar called Dreambags Jaguarshoes."

Not wanting to take the shine off things, the bar gave the girls free rein: "So we produced huge 3x4 metre prints and in the downstairs bar we hand-painted wall murals." While it was great fun, the event made one thing abundantly clear : "Working as a freelance artist requires an enormous amount of discipline."

The passion for 'proper art' continues unabated. The two designers are joining a group show in Copenhagen in June called Between. The tension is mounting because "I consider Copenhagen my hometown because my father is Danish." Having family come to your show must be slightly unnerving but this hasn't put Edda off, as plans are afoot for a solo show which will travel between New York and London. This will be given the slightly palindromic title Livevil. That's life from two directions.

Opposite page, top:
'Your Place or Mine?' gave the Illdesigners their first taste of freedom, leading to the production of this huge 3x4 metre canvas as well as a series of murals.

Opposite page, bottom:
The invitation to 'Your Place or Mine?' the title for Edda and Soo's post-graduation solo exhibition held at Shoreditch watering hole Dreambags Jaguarshoes.

Above left:
Created for *ODD* Magazine of Sweden, this 'Illustrated New York Story' takes the Illdesigners' dream-state imagery to a new level.

Above right:
This fashion story for New York's *Vapours* magazine gave the Illdesigners a chance to weave their magic over shots taken by Ruvan, 1980s style.

Above: Also from the *ODD* magazine's illustrated story. The positioning of images against strangely familiar types of background lend events a surreal edge.

Above right: They're always busy daydreaming, but the Illdesigners still find time for personal work, as this 'Posterchild' image proves.

Right: Illdesigners produced Antipodium's London Fashion Week 'wrap party' invitation in 2004.

Art Director after a few months; it was a steep learning curve." The strain began to show though: "It became very difficult dividing my time between the magazine and my own freelance projects." After a year of this, she made the decision to pursue freelance full-time.

Time zones

But by this time something had come between the two designers: distance, and lots of it. "These days Soo and I live on opposite sides of the world," says a woeful Edda. "She's in Korea and I'm still in Brooklyn." Soo confesses: "Yes, I am living in Korea but I'm travelling as much as I can and continue to work with Edda." So the partnership is not dissolved, only dispersed.

"Moving to New York was a good opportunity for me," says Edda. "The industry is much bigger here, it's thriving and getting bigger all the time." It sounds like 'the big apple' suits: "The music scene is amazing in New York at the moment."

Aside from stretching the old CD budget, there's another aspect to this: "There's a great graphics and illustration movement right now within album cover art of the New York underground music scene." Then, to justify this statement, and in a very professional tone Edda reels off a few names: "Bands such as The Liars, Black Dice, White Magic and Gang Gang Dance have fantastic designs." The fact that they sound made-up only adds to the mystique. ca-p

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Every design studio or professional digital artist needs a top-quality large-format printer, and they don't get much better than the HP Designjet 130. Whether you're running off artwork for your studio, or producing proofs for clients, the Designjet 130 is the ideal printer to have at your disposal.

We've teamed up with HP to bring you a chance of getting your hands on one of these incredible A1+ printers for absolutely nothing. Worth over £1,290, the Designjet 130 features some brand new HP technologies that will keep your colours consistent and clients happy. New inks, designed together with HP Premium Plus Photo and Proofing Gloss papers, produce images that resist fading faster than traditionally processed photos. A maximum dpi of 2,400, and a four picolitre ink drop size ensures fine details are reproduced perfectly, and images have smooth tonal transitions. Plus, the 130 uses six separate ink tanks to keep running costs down.

Reliable colour is obviously important to any creative pro, and the Designjet 130 features automatic closed-loop colour calibration, plus full ColorSync support.

The Designjet 130 can print images up to A1+ , right down to the size of a postcard, and the paper tray holds up to 100 sheets.

To stand a chance of winning this amazing printer and kick-starting your design career, simply answer the question below and enter at **[w] www.computerarts.co.uk/competitions**. You can also write your answer on a postcard and send it to: **Designjet competition, Computer Arts Projects, Future Publishing, 30 Monmouth St, Bath, BA1 2BW.**

The question

What's the Designjet 130's ink drop size?

The rules

The closing date for this competition is 6 June 2005. Employees of HP and Future Publishing, their agents and families are not permitted to enter. Multiple entries are not accepted. The Editor's decision is final and there are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, please indicate this on your entry. We will not pass your details on to third parties. ca-p

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Tutorial

[illustration] Chris Pepper [w] www.advocate-art.com

Get out there!

Use *Dreamweaver MX 2004* to design and build a portfolio website that will capture the attention of potential clients all over the world...

With Macromedia's *Dreamweaver* firmly leading the way in web-authoring applications, it's easier and quicker for those wishing to get their own website online. A variety of new features have been added to the application to make building a website possible with the most limited knowledge of HTML and programming.

In this tutorial, you'll use *Dreamweaver* to put together an online portfolio that will act as a 'first port of call' for clients wishing to see your work. The main focus needs to be on your work and what you do as a designer.

We'll guide you through the steps to create such a portfolio that will surely impress potential clients!

Dreamweaver's structured layout views make it easy to learn the HTML basics because you can see *Dreamweaver* inserting the code behind the scenes while you work with the visual elements. We'll introduce you to Library items, and how best to utilise these to save yourself a lot of time.

This tutorial is aimed at designers who have yet to venture into online work, so we'll talk you through creating a mock-up in *Photoshop*, image optimisation, *Dreamweaver's* site management tools, and how best to categorise your work online to give you a highly usable and effective online presence. Finally, we'll show you how to set up an email newsletter.

Expertise provided by Tim Ketterer and Stephen Lockhart of Float Design, [w] www.floatdesign.net.

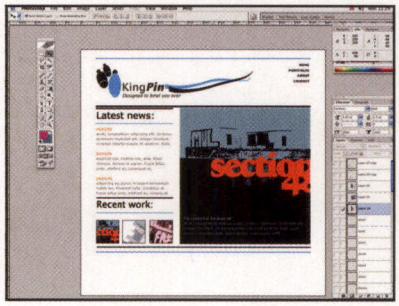
All the components needed to complete this tutorial can be found on the *Computer Arts Projects* CD71 in the Software\Tutorials\Tutorial files\Tutorial files\All\Portfolio folder.

Part 1: Getting started

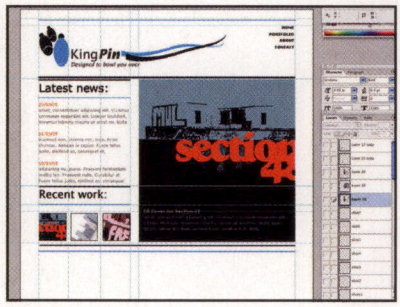
Get your design from *Photoshop* into *Dreamweaver*...

GIF verses JPEG

If you have a graphical flat colour image then it's usually best to use the GIF compression when saving for web. If, however, you're saving a photograph that contains hundreds of colours, use the JPEG compression.

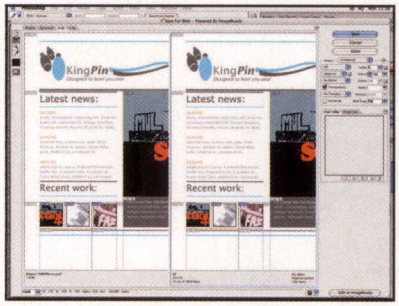


1 Create a folder on your machine called 'kingpin'. Then mock up your homepage design in *Photoshop* making sure that all the elements are the exact pixel width size of the site. Our site is going to be 700px wide.

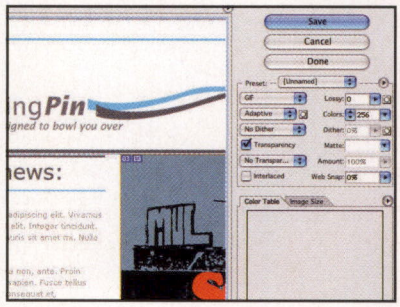


2 Drag out guides to split the site into rows and columns. These sections will be put into a table structure in *Dreamweaver*. Our homepage will be made up of three columns and six rows.

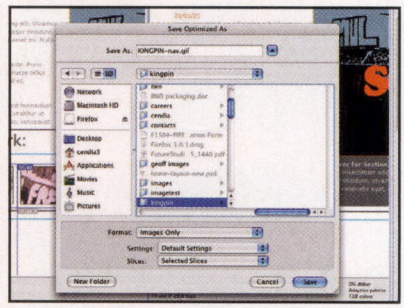
3 The Layers palette shows the required slices with their relevant names (pink outlines on .psd). Using the Slice tool, slice up the contents of these elements. Use the Slice Select tool to select each slice. Name each slice in the Slice options menu, giving them the same names as in the Layers palette.



4 Next hide your 'slice' layers in *Photoshop*. In the main toolbar go to File>Save for Web. In the Save for Web window click on the 2-up tab. This shows you the original image and the optimised image. Select the Slice tool and click on one of your slices.



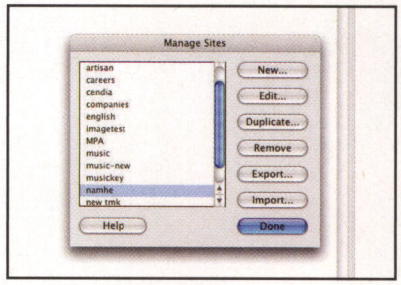
5 From the options on the right, select GIF and 256 colours. Note the file size, under the image. You can experiment with different numbers of colours and compression type to get the image definition and file size you require. Repeat this process for all the sliced elements.



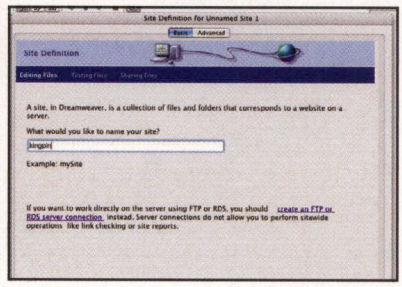
6 Using the Slice tool, hold down Shift and select all the sliced elements you want in *Dreamweaver*. Click Save. Select the 'kingpin' folder. Under Format, choose Images Only and under Slices choose Selected Slices. Click Save. You should now have an images folder containing your GIF images.

Part 2: Setting up Dreamweaver

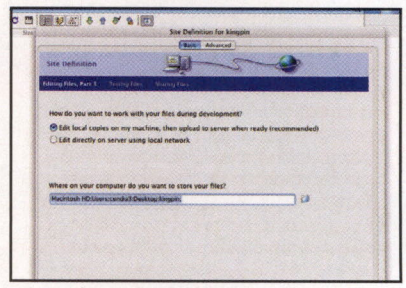
Important initial procedures in creating a website using *Dreamweaver*...



1 Open up *Dreamweaver MX 2004*. The first thing you need to do is define your site. From the menu bar choose Site>Manage Sites... Then from the subsequent dialog box select New... and choose Site from the two options.


Site Definition for Unnamed Site 1
Basic
Advanced
Site Definition
Editing Files
Testing Files
Sharing Files
A site, in Dreamweaver, is a collection of files and folders that corresponds to a website on a server.
What would you like to name your site?
kingpin
Example: mySite
If you want to work directly on the server using FTP or RDS, you should create an FTP or RDS server connection instead. Server connections do not allow you to perform sitewide operations like link checking or site reports.

2 In the resulting Site definition window select the Basic option at the top of this window. In the first field give your new site a name (for example, 'kingpin'). Click Next, and then select No to using any server technologies. Again, click Next.

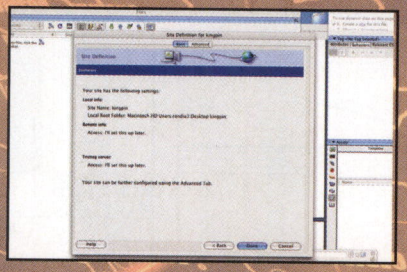

Site Definition for kingpin
Basic
Advanced
Site Definition
Editing Files, Part 1
Testing Files
Sharing Files
How do you want to work with your files during development?
Edit local copies on my machine, then upload to server when ready (recommended)
Edit directly on server using local network
Where on your computer do you want to store your files?
Macintosh HD:Users:candu3:Desktop:kingpin:

3 Select the first option 'Edit local copies on my machine', and then click on the folder icon to locate the folder 'kingpin' you made when creating your *Photoshop* images. This will be the root folder for your website where all your HTML files will be saved. Click Next.

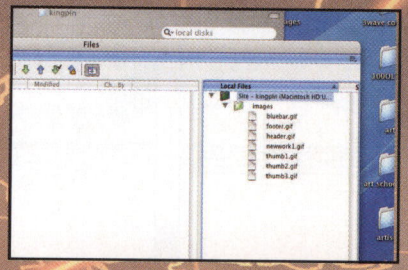
Setting up Dreamweaver continued...

Site definition

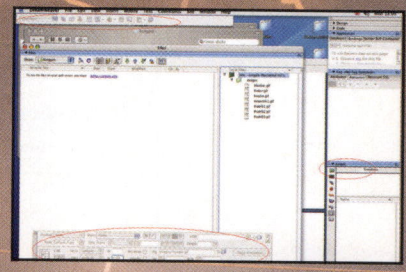
Defining your site is very important because it enables *Dreamweaver* to know where your site exists on your machine, which in turn enables it to insert the correct paths to images and links within your HTML pages.



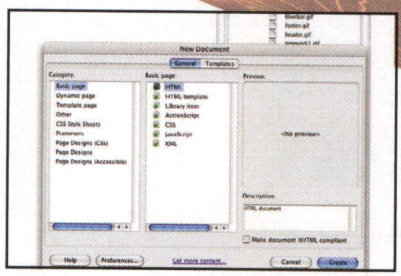
4 Select None for the option 'How do you connect to a remote server', and again click Next. You're now shown a summary of the options you have selected. If these are all correct, click Done, and Done again from the small Manage Sites box.



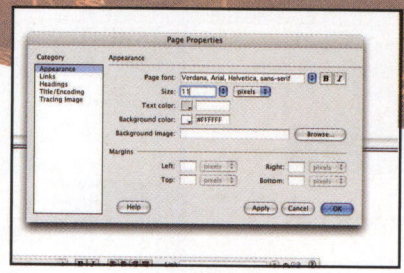
5 Make sure your Files panel is open – Window>Files (F8) – and you should see here the various files and folders contained in your site (your root folder). For now, it should show the images folder that contains your *Photoshop* images.



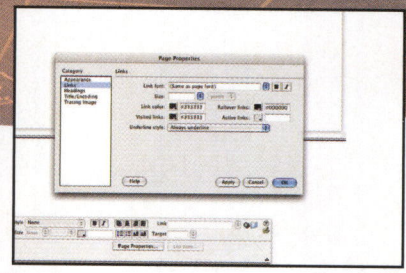
6 *Dreamweaver* has many panels, located under the Window menu option. Make sure that you have the Insert panel open, the Property Inspector (Properties), and the Library Assets panel (the Files panel should already be open). You'll be using all of these throughout this tutorial.



7 To create a new page, select File>New from the main toolbar. In the new document window make sure General, Basic page and HTML are selected. Press the Create button. A new document will be created. Save this in the 'kingpin' folder as index.html.



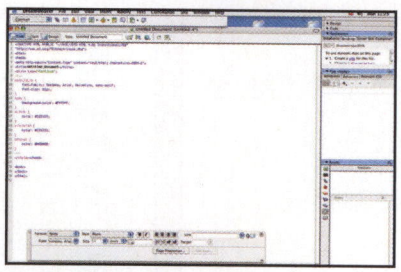
8 To set the various properties such as font colour and size, choose Modify>Page Properties. Make sure Appearance is selected on the left. Using the menu set Page font to 'Verdana, Arial, Helvetica, sans-serif', set Size to 11 pixels, Text Colour to #666666 (dark grey), and Background Colour to #ffffff (white).



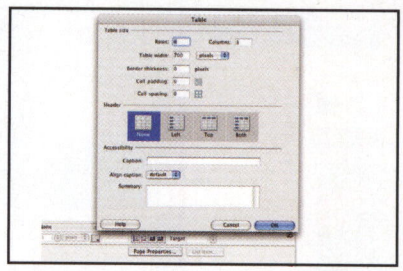
9 Select Links from the left side of the panel and set Link colour and Visited links colour to #333333. Set Rollover links to #000000. Finish this section by selecting Headings from the left and set Heading 1 to 26 pixels.

Part 3: Creating the content

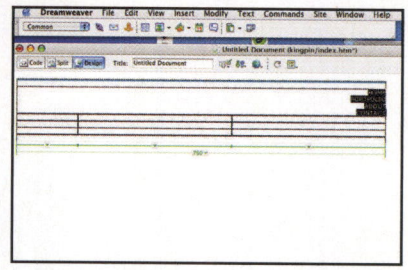
You now need to insert the main imagery and text into the page...



1 Select 'Code and Design view'. Generic 'page setup' HTML code can be seen in the Code view, and the Design view will be blank. Click on the Design view within the document and select 'Insert table' from the Common tab within the Insert panel.

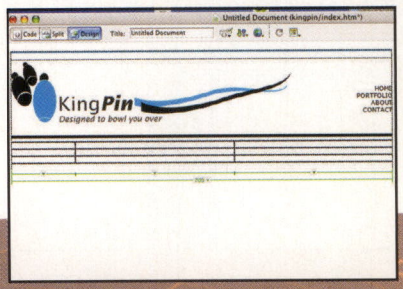


2 Set Rows to 6, Columns to 3 and Table width to 700px. Click OK. A table will be inserted into your document. In Design view, select the top row of the table. Click Merge on the Property Inspector. Do the same thing for the second and sixth rows. Click on the 'insert image' icon on the Insert panel. Navigate to the images folder inside 'kingpin' and select bluebar.gif.

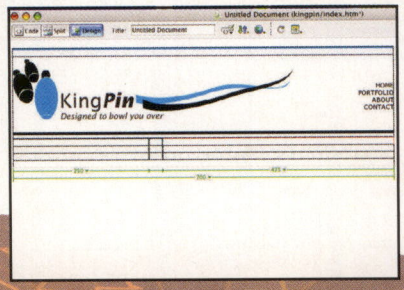


3 In the second row, type in the navigation elements: HOME, PORTFOLIO, ABOUT and CONTACT. After typing each word hold down Shift and hit Return on the keyboard to give you a new line. Select all four words and click the 'align right' tab in the Property Inspector.

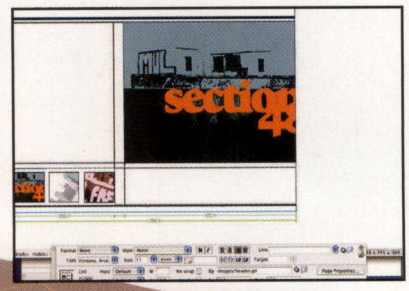
Creating the content continued...



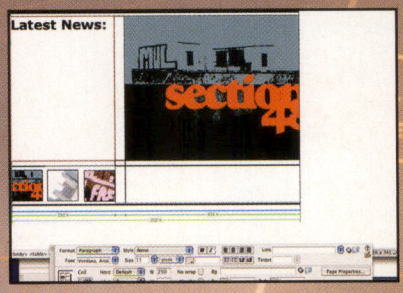
4 Still within the second row click on the 'background URL of cell' folder on the Property Inspector. Navigate to header.gif within the images folder and press Choose. Still in this cell, set the Height to 150 in the Property Inspector. In Code view, make sure that the background has been entered on the <TD> tag and not the <TR> tag.



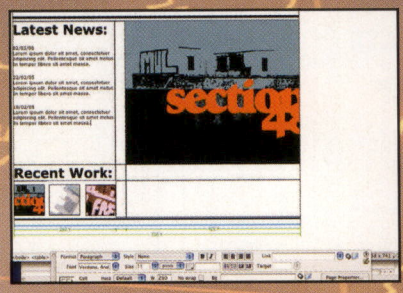
5 In the third row, enter the pixel widths needed for the three columns by entering their values into the Property Inspector's Width field. Select the first cell and enter 250 in the Width field. Select the second cell and enter 25. Select the third cell and enter 425.



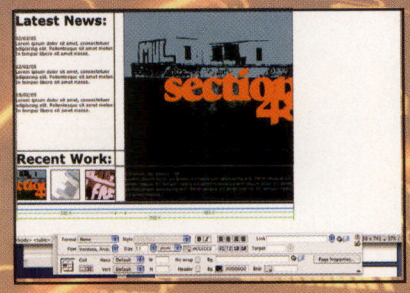
6 In the fifth row first column insert the image thumb1.gif. With this cell still selected insert thumb2.gif and then thumb3.gif. Next insert footer.gif into the sixth row and newwork1.gif into the third row third column.



7 Click in the first column in the third row. From the Property Inspector select Top from the Vertical align dropdown. Next enter the text: Latest News. Select the text. Under the Format dropdown select Heading 1. Click after the text and press Enter.



8 Now type in the date and press Shift+Return. Enter some dummy text that fills about three lines. Press Return and repeat this process twice to give you three news items. In the first column, fourth row, repeat the previous step, but enter the text: Recent Work.



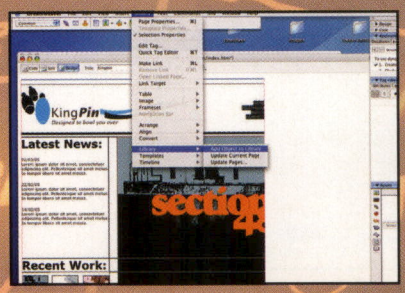
9 Select the cells in the third column in the third, fourth and fifth rows. In the Property Inspector select black in the background colour palette. In the fifth row third column type some information about the image above it. Select the type and change its colour to light grey. Save the file.

Part 4: Using Library items

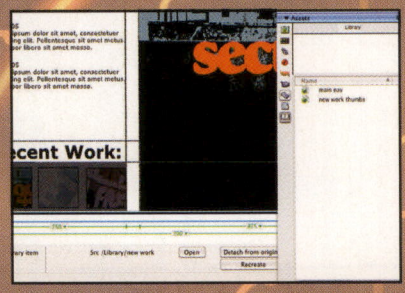
In this section you'll make elements of the website easy to update...

Dropdown menus

Instead of using a secondary navigation like we have in this tutorial you could use a dropdown menu (or jump menu) as a navigation element. You can do this by selecting Jump menu in the Forms palette. In the resulting dialog box enter your navigational element and then enter the URL that it will link to. Use the + button to add more navigational elements and use the Property Inspector to change which navigational element is initially selected.



1 Next you need to make the navigation a Library item. Make sure the Assets panel is open (Window>Assets.) Select all the text in the navigation and choose Modify>Library>Add object to library. Name this 'main nav' in the Assets panel.

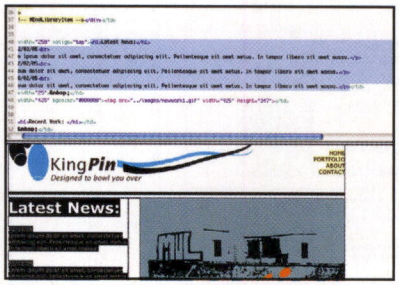


2 Select the three thumbnails by holding down Shift and clicking on the images. Then convert them into a Library item in the same way you did with the navigation and give them an appropriate name in the Assets panel.

3 On the main menu go to File>Save As. Create a new folder called 'about' and save the file as about.htm. Repeat this for 'portfolio' and 'contact'. Also create two new index pages from the same file and call them index2.htm and index3.htm.

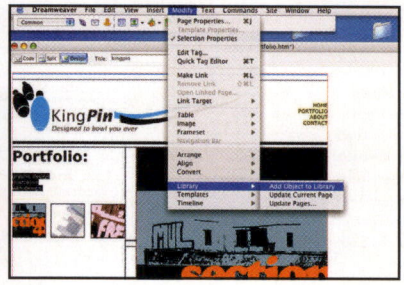
Part 5: Categorising your work

Modify the homepage to create a portfolio section for your work...



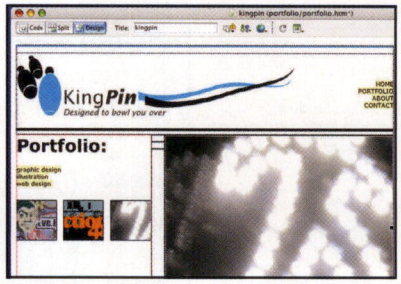
1 Open the portfolio.htm document you made earlier. Select all the 'Latest news' text including the heading. In *Dreamweaver's* Code view note the highlighted code. Add to this selection by including everything in-between the<td> and </td> tags. Hit Delete on your keyboard.

2 Back in Design view, select the cells in the first column of the third, fourth and fifth rows. Merge these cells together using the Property Inspector. Next select the third column cells in rows 4 and 5 and merge them together. Change the heading Recent Work to Portfolio. Press Enter to start a new line.

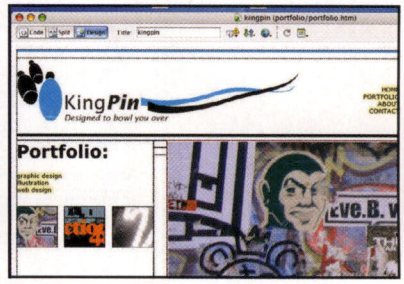


3 Type in the secondary navigation, graphic design, illustration and web design, making sure each word is on a new line. Select them all and make them a Library item.

4 Create a new folder called 'graphics' inside the 'portfolio' folder. Place the 'graphics-images' folder from the CD into it. In *Dreamweaver,* replace the thumbnails with graphics-thumb1.gif, graphics-thumb2.gif and graphics-thumb3.gif. Select all three and make them a Library item. Replace the large work image with graphicimage1.gif.



5 Save the file as graphics.htm inside the 'graphics' folder. You now need to create two identical pages, swapping the main image for graphicsimage2.gif and graphicsimage3.gif (both inside the 'graphics-images' folder). Save the new files as graphics2.htm and graphics3.htm.



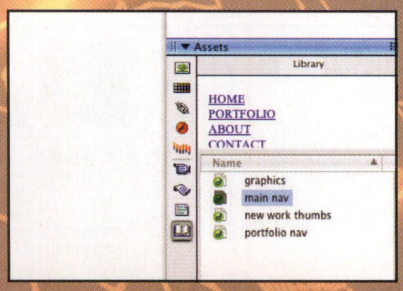
6 Now repeat the previous two steps for your Illustration and Web design pages, remembering to create a new folder for both sections. Add your own thumbnails and main images and put these in their own folders.

Part 6: Finishing up

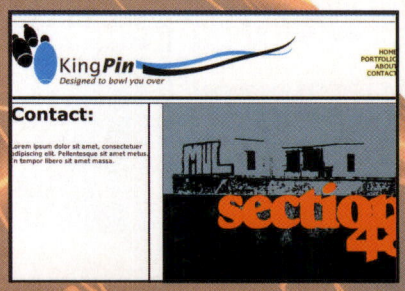
In the final section, you need to fill in the gaps and style the headers...

Categories

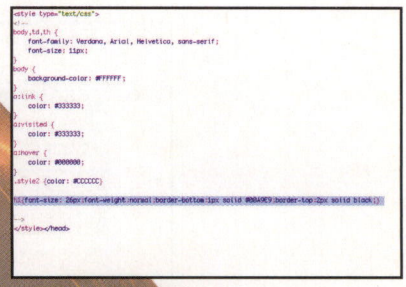
Rather than just sorting your portfolio navigation into different types, you could also sort it by the sectors the work has been made for. For example: Education, Corporate and Entertainment. This is important if you're targeting a specific audience for which you have done similar work.



1 Open all your Library items from the Assets panel. Link up all elements to their relevant pages. The portfolio link in the main nav Library item should be linked to graphics.htm. Open index2.htm and index3.htm and change the newwork1.gif image to newwork2.jpg and newwork3.gif (images on CD) respectively.



2 Open the about.htm file and replace the Latest News part of the website with 'about text' details. Do the same for the Contact page. Save both these updated documents.



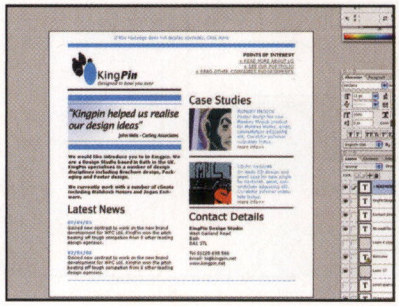
3 In Code view navigate to the css styles part of the code (towards the top) and enter the following style: `h1{font-size:26px;font-weight:normal;border-bottom:1px solid #00A9E9;border-top:2px solid black;}` This needs to be implemented on every page.

Part 7: From website to HTML email

Decide what information to include on your email newsletter and lay it out...

Tracking emails

HTML emails can be an excellent way to publicise you or your company. It's possible to track opened email as well as being able to track clicks through to your website. Also you can give the receiver of your email a web-page like design which is easy to navigate and can be branded in your house style.



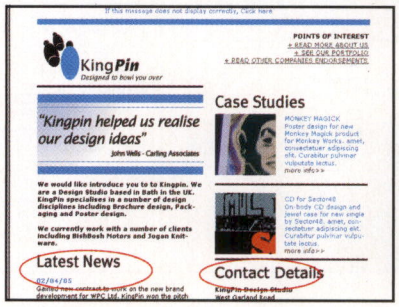
1 The first thing you need to think about is what your HTML email is going to contain and who you're targeting. When considering your layout try to keep to a balance of about 50 per cent text and 50 per cent imagery. When mocking up your design, make sure its width is no more than 600px.

KingPin
Designed to bowl you over
+ READ OTHER COMPANIES
"Kingpin helped us realise our design ideas"
John Wells - Carling Associates
Case Studies
We would like introduce you to to Kingpin. We are a Design Studio based in Bath in the UK. KingPin specialises in a number of design disciplines including Brochure design, Packaging and Poster design.
We currently work with a number of clients including BishBosh Motors and Jogan Knitware.

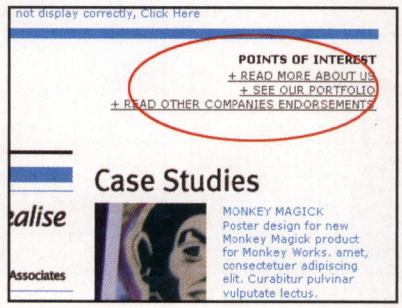
2 Think about what your clients, or potential clients, might want to know about you. A good way to gain credibility with other companies is to get an endorsement from a company you've worked for before.

Case Studies
MONKEY MAGICK
Poster design for new Monkey Magick product for Monkey Works. amet, consectetuer adipiscing elit. Curabitur pulvinar vulputate lectus.
more info>>
CD for Sector48
On-body CD design and jewel case for new single by Sector48. amet, consectetuer adipiscing elit. Curabitur pulvinar vulputate lectus.
more info>>
Contact Details
KingPin Design Studio

3 Include some case studies of work that you think will be related to a potential client. Make sure you include a brief explanation of what was required of you and how you fulfilled the brief. Create a link for each case study to its relevant place on your website.



4 Include recent news items of work that you have gained or that you're working on. This shows potential clients that you are currently working on projects and therefore gives a good impression. Also include all your contact details in case they want to get in touch.


not display correctly, Click Here
POINTS OF INTEREST
+ READ MORE ABOUT US
+ SEE OUR PORTFOLIO
+ READ OTHER COMPANIES ENDORSEMENTS
Case Studies
MONKEY MAGICK
Poster design for new Monkey Magick product for Monkey Works. amet, consectetuer adipiscing elit. Curabitur pulvinar vulputate lectus.

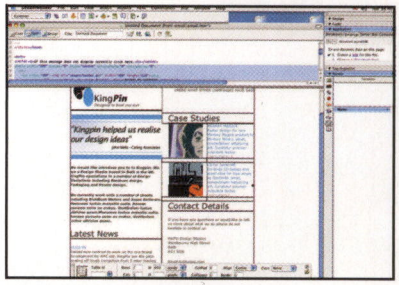
5 Remember to include links to your website, where clients can find out more information about you. For example, a link to your portfolio section is a good idea.

"Kingpin helped us realise our design ideas"
John Wells - Carling Associates
We would like introduce you to to Kingpin. We are a Design Studio based in Bath in the UK. KingPin specialises in a number of design disciplines including Brochure design, Packaging and Poster design.
We currently work with a number of clients including BishBosh Motors and Jogan Knitware.
Latest News
02/04/05
Gained new contract to work on the new brand development for WPC Ltd. KingPin won the pitch beating off tough competion from 5 other leading design agencies.
KingPin Design Studios
West Garland Road
Bath
BA1 3TL

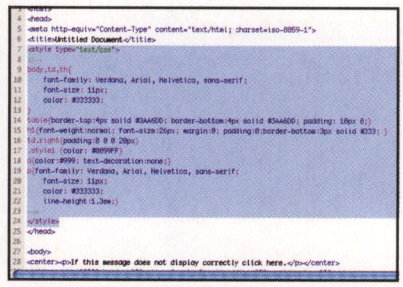
6 Remember to introduce yourself. Give a brief outline of what you do and how your service can benefit the company. Try to achieve a tone in your writing that is a balance of both personal and professional. Keep your design simple. It will have a greater chance of working on all email clients.

Part 8: Writing the HTML

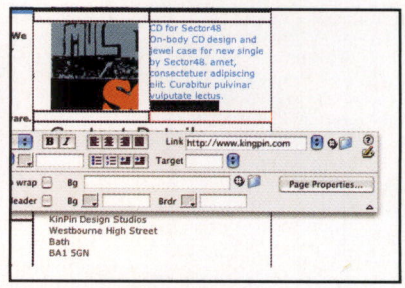
Create the code that will retain the design, and try to avert pitfalls...



1 An HTML email's code needs to be self-contained – that is, it should use HTML tables to implement the design layout rather than an external style sheet. If you're using a fixed width design, set the table width to no more than 600px. You can also use a fluid design by using percentages.

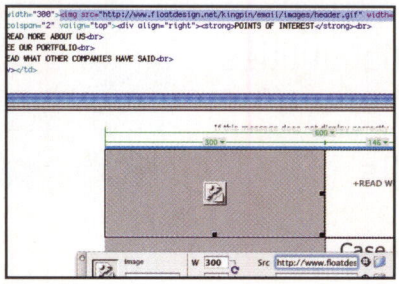


2 Use an internal style sheet, by creating your CSS styles in between the two <HEAD></HEAD> tags at the top of your HTML document. Try to use 'H1 'and 'P' styles to format your text and define them in your style sheet.

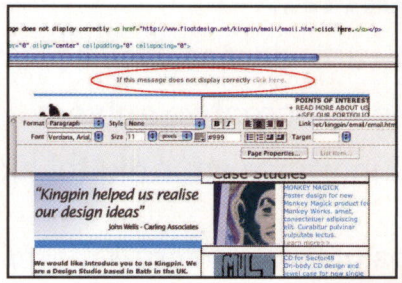

CD for Sector48
On-body CD design and jewel case for new single by Sector48. amet, consectetuer adipiscing elit. Curabitur pulvinar vulputate lectus.
Link http://www.kingpin.com
Target
Page Properties...
KinPin Design Studios
Westbourne High Street
Bath
BA1 5GN

3 All the links on your email must be absolute rather than relative – that is, they must show their complete path to the page they are linking to (for example, http://www.kingpin.com/about.htm). Also use the 'target ="blank"' attribute on <A> links so that a new page will be opened and won't replace a mail client.

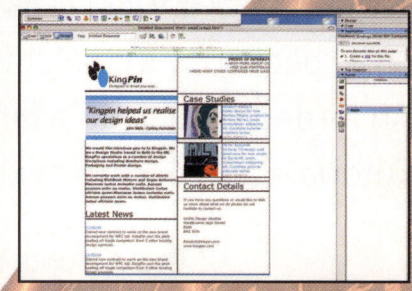
Writing the HTML continued...



4 The images you use on the email also need to be linked absolutely to a position on your server. As a result, you will have to create an images folder on your server to house all the images you use in the email.



5 It's possible that your HTML email won't work in every single mail client. Therefore it's important to upload a copy of it to your server and then include a link at the very top of your page (outside the table) which will take the viewer to the copy that's on your server.



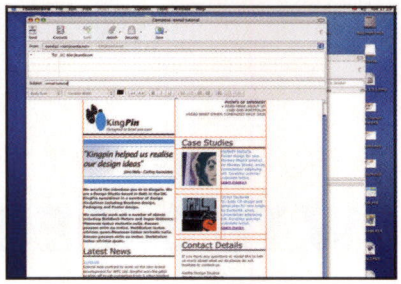
6 To reduce your chances of getting a high spam rating, try to keep your code as simple as possible. Don't use complex layouts with spacer gifs. Avoid big image files above the fold.

Part 9: Sending your email

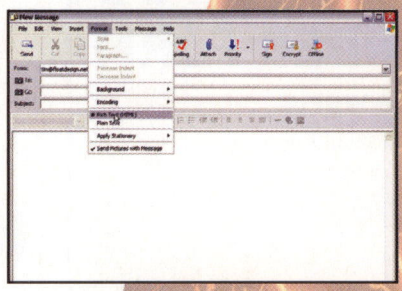
Use Outlook Express and Mozilla Thunderbird to send your HTML email...

Mac users

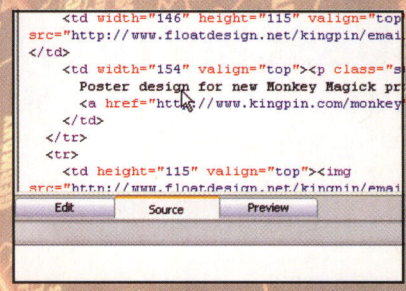
If you're a Mac user and you don't have Microsoft Outlook Express, you can use Mozilla Thunderbird to send your HTML email. This can be downloaded free from [w] www.mozilla.org/products/thunderbird and is available for both Mac and PC. It's also an excellent alternative mail client to both Entourage (if you're a Mac user) and Outlook Express.



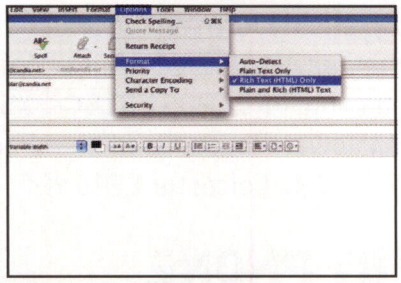
1 You can send your HTML email in a number of ways. If you have a client list on a database, you might want to run a simple PHP program that will send out a mailshot to all your clients. Otherwise you can send it by using Outlook Express or Mozilla Thunderbird.



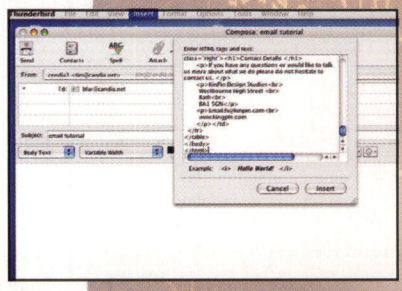
2 To send your mail using Outlook Express, you first need to open a new e-mail window, choose File>New>Mail Message. Once your mail window is open, make sure the format is set to Rich Text (HTML) by choosing Format and highlighting the Rich Text (HTML) line.



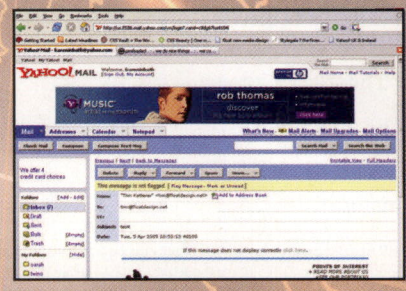
3 Next choose View>Source Edit. Click the Source tab. Next copy all the code from your HTML email and paste it into Outlook Express Source view. Click Preview to view it. Type in the recipient's email and send.



4 To send your mail using Thunderbird, first create a new message by clicking on the Write icon (main toolbar). On the main menu go to Options>Format>Rich Text (HTML) Only.



5 On the main menu go to Insert>HTML. A new blank window will open. Copy all the code in your HTML email and paste it into this window. Click on the Insert button. Your email will appear in the Compose window. Enter the recipient's name and a subject. Send.



6 Before you send out your HTML newsletter emails make sure you test them in as many mail clients as possible, including webmail such as Yahoo and Hotmail. ca>p

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WHAT YOU'LL GET FROM *COMPUTER ARTS PROJECTS* EVERY MONTH:

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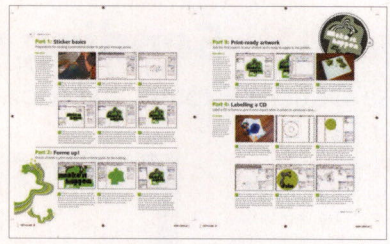

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Feature

[illustration] Mauro Gatti [w] www.thebrainbox.com

Avoid tax nightmares

So you want to be a freelancer, do you? In-between setting up your studio, finding clients, and revelling in your new-found freedom, don't forget the small matter of tax, and how to deal with it...

Making the decision to go freelance is both massively exciting and horribly daunting. Whether you're an eager designer straight out of university, or an experienced artist sick of being a wage slave, there's a good deal to chew over and plan for.

Unfortunately, that includes one of life's little inevitabilities: tax. As an employee, you probably only think about tax when you groan at how much has been taken out of your salary every month. As a self-employed freelancer, though, you'll have to become quite a bit more intimate with tax returns, National Insurance, expenses, and all the other joys with which the Inland Revenue loves to bombard you.

Sole trading and partnerships

One of your first big decisions when going freelance is whether to operate as a sole trader, a partnership, or a registered company. Being a sole trader is definitely the simplest option in terms of organisation and paperwork, because you need only prepare a basic set of accounts and your own tax return. Income is taxed at normal personal rates, and you have plenty of options when determining expenses.

The most obvious disadvantage is that you're personally liable for all financial obligations – in the worst possible circumstances, any property or assets you own can be used to pay off debts. There are more subtle drawbacks, though. With the recent reduction in corporation tax, and a rise in National Insurance payments, you may well end up paying more tax as a sole trader than as a company.

Partnerships are sort of a halfway house, and obviously require that you have someone else to go into business with. Accounting is slightly more complicated, and there's a big gotcha in that you're legally liable for the actions and debts of your partner(s), not just your own. For these reasons, partnerships are reasonably rare.

Company benefits

Trading as a limited company means your personal assets and property are safe, should the worst come to the worst. With a decent accountant and some planning, you

Disclaimer
While we believe this article is as accurate as possible at the time of going to press, it's for guidance only and should not be taken as legal advice. We strongly recommend talking to an accountant and independent financial adviser before making any decisions.

might also be better off financially as a company than as a sole trader.

However, like marriage, incorporating as a company is not to be entered into lightly. There's a great deal of paperwork and organisation involved, not least because you'll need to file company accounts, a corporate tax return, and your own personal return. You'll also have to decide how to pay yourself, whether through salary or dividends, which involves yet more thought and paperwork.

Not surprisingly, then, most freelancers start out as a sole trader. Becoming a company later on is always an option, but it's by no means obligatory.

Get an accountant

Employing an accountant is almost always a good idea – and not just because they'll complete your tax return for you. At first it might seem like an unnecessary expense, but by definition an accountant will have a much better understanding of tax rules than you.

He/she will know all the (legal) ways to pay as little tax as possible, and ideally suggest ways to structure your finances. The amount you save in the long run is well ›

Useful links to a whole world of info

[w] www.inlandrevenue.gov.uk/startingup/register.htm
Make sure you register as being self-employed within three months of starting your business or you could be fined.

[w] www.inlandrevenue.gov.uk/home.htm
If you want to complete your tax return yourself, it's much easier to do it online. You can register and do this here.

[w] www.inlandrevenue.gov.uk/pdfs/sabk4.htm
Useful if long-winded guide on how to keep proper records and what's required legally.

[w] www.businesslink.gov.uk
Lots of useful information about how to start up and run a new business.

[w] www.taxguide.co.uk
News, guides, budget changes and money-saving tips for all manner of tax-related fun.

[w] www.taxationweb.co.uk
More guides and tips, including some excellent forums that give decent advice.

[w] money.msn.co.uk/Planning/tax/Introduction/welcome/default.asp
A hodgepodge of rather brief articles and guides, but some excellent online calculators.

[w] www.unbiased.co.uk
Find an independent financial adviser near you from the 10,000 listed. Still funded by sponsors, though.

[w] news.bbc.co.uk/1/hi/in_depth/business/tax/default.stm
Auntie weighs in with a typically impressive mix of tips, guides and news.

[w] www.bytestart.co.uk
A great selection of guides, including details of the famously tricky IR35 rules.

worth it – and don't forget that you can claim accountancy as an expense.

Also don't forget that your accountant can only work with the information you give them. That means you need to keep proper records of all your business dealings, including invoices, payments and receipts, in some sort of reasonable order. Not only is this a legal requirement (for five years from the date of each tax return), it'll make things a hell of a lot easier come tax time.

> "Keeping receipts for possible expense claims is important but easy to forget"

Keep track of paperwork

There are many ways to keep track of what's going where, beyond the simple filing of payment slips, and everyone adopts their own. You could invest in specialist financial software, but often that's just overkill. A much easier method is to set up a spreadsheet listing the jobs you've done, when you started and finished them, how much is owed and when, and an invoice number for each. If you're handy with a spreadsheet, you could also automatically calculate the rough amount of tax owed for each payment.

Get into the habit of sending invoices as soon as you've completed a job. An invoice needn't be complicated: all that's required is your name and/or business name, contact details, the date, any reference number provided by the client, a brief description of the job (including magazine issue numbers, websites, or anything else relevant), and the amount owed. Needless to say, you should always keep a copy of the original commission, your invoice, and any payment slips the client provides.

Keeping receipts for possible expense claims is also important, but very easy to forget if it's not a major item such as a new bit of software. The details of what you can and can't claim as expenses are complex and best left to your accountant to sort out. On the whole, if you think something is even vaguely work-related, keep a receipt for it – unless it's something like a parking fine or a sandwich at your desk, in which case, good luck claiming that.

Saving for tax

Each time you get paid, it's important to put aside a portion of the amount as tax money – for instance, to a separate savings account. As a sole trader, 25 per cent is a good rule of thumb to cover both tax and National Insurance. If, during a year, you calculate your income is already more than roughly £30,000, then a) well done and b) the proportion should be closer to 45 per cent from then on, as you'll be moving into a higher tax band.

National Insurance

National Insurance can be a stinger if you're not prepared for it. As a self-employed sole trader, you have to pay both Class 2 and Class 4 contributions. The former is roughly £2 a week, but Class 4 is calculated as a percentage of your profits after allowances (currently 8 per cent). Putting aside more than the bare tax amount needed ensures this fairly hefty NI payment is taken care of 'automatically'.

All this may sound complicated, tedious (when is tax ever NOT tedious?) and worrisome, especially when you're starting out and have to deal with finding clients too. But if you plan well, keep adequate records and get a good accountant, you won't even have to think about it beyond sending in your tax return and reluctantly parting with the dough. After all, you'll want to be concentrating on your work and your clients, not box 3.29 on page SE2. ca-p

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Advice from the tax man

Graham Morgan, corporate and business tax partner of leading West End business advisers Willott Kingston Smith ([w] www.kingstonsmith.co.uk/wks), tells you some important things to consider when you start working for yourself...

1. First things first

You might be thinking about taking that first tentative step towards self-employment, or you may have already established a fledgling business. Either way, it's worth drawing up a plan to make sure that you've dealt with all the boring bits, so that you can de-clutter your mind and concentrate on the creative stuff. If after reading this you need any further details, there's some very helpful information for new businesses on the Inland Revenue website; it's well worth a visit.

2. Choosing a business structure

You can operate as a sole trader (or a partnership if you're working with someone else), or you can set up a limited company, or a Limited Liability Partnership (LLP), to carry on the business. A limited company, or an LLP can protect your personal assets from the claims of creditors. There are important differences in the tax treatment of the different types of business entity.

3. Employed or self-employed

Your employment status depends upon a number of things, including the terms and conditions of your relationships with your clients, and the way in which you organise your work. If you work prescribed hours at your clients' premises, using your clients' equipment, that is consistent with being an employee, and the client will deduct tax and National Insurance contributions as if you were.

If, on the other hand, you have a number of clients, you work from your own premises using your own equipment, and you control how the work is performed, all of those features point to self-employment.

Remember that these rules apply even if you provide your services through a limited company. If the contract is akin to employment, your company must account for tax and National Insurance as if you were an employee. Take some time and some advice, in framing your terms and conditions.

4. Tell the Tax Man early!

If you're self-employed, you'll need to notify the Inland Revenue. You could be fined if you don't do so within three months of starting up.

5. What about VAT?

You must register for VAT if you expect your sales in the first 12 months to exceed £60,000. Even if you don't expect to exceed the threshold, there may be an advantage in registering voluntarily, particularly if your clients are registered. They will be able to recover the VAT that you charge them, and you, in turn, can recover VAT on your business expenses.

6. Consider the flat rate VAT scheme

If your annual sales are less than £150,000, you may be able to take advantage of the flat rate scheme for smaller businesses. Under the scheme you will add VAT to your invoices to clients in the usual way, but instead of the complications of calculating the input tax you're charged on your outgoings, you will simply pay to Customs a flat rate percentage of your VAT-inclusive turnover. The rate depends on your business classification and there is a 1 per cent discount in the first year of registration. You should take advice on whether the scheme would be suitable for you.

7. Books and records

Keeping proper records is essential. If you're not confident of your ability, or you think that too much book-keeping might stifle your creative juices, outsource it to a professional you trust. By law, for tax purposes you must keep adequate records of all of your business transactions for at least six years.

8. Self-assessment

Whichever vehicle you choose, there is a requirement to file an annual self-assessment tax return. If you're a sole proprietor, or a partner, the return must be filed at the latest by 31 January following the end of the tax year. If you're operating your business through a limited company, a Corporation Tax return must be filed within 12 months of the end of the accounting period.

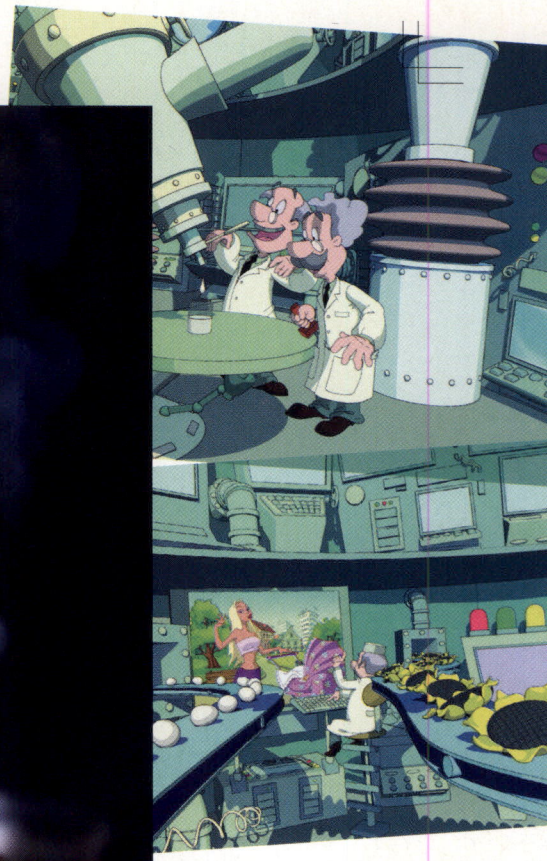
Graham Morgan: "Draw up a plan... so you can de-clutter your mind and concentrate on the creative stuff."

9. Employing people

If you're looking to take on employees, you will have to work out and pay their income tax and National Insurance contributions through the PAYE system. You'll also have to pay employer's National Insurance on their earnings. If you think that this is all too complicated and that you will simply engage them as freelancers, you will have to deal with the same employed/self-employed issues discussed above. And, of course, you'll need to know about employee rights, working hours, minimum wages and equal opportunities!

10. Getting help

The Inland Revenue and Customs are good sources of information and assistance for businesses in the start-up phase. There is a wealth of information on their respective websites, and both agencies try very hard to be 'user-friendly'. However, they are not always right, and in more complex areas there is no substitute for proper professional advice. Choose an appropriately qualified accountant or tax adviser, and make sure that their service is tailored to meet your needs and that you understand and agree the basis of their charges.



Profile [w] www.eagerart.net

Igor Olegovich Kudryavtsev

"Creating in 3D allows me to consider myself as an owner of this world, as a kind of demiurge." Igor Kudryavtsev, prime mover of the third dimension.

Igor Olegovich Kudryavtsev decided on a digital direction very early on in life: "The first time I met a PC I was only three years old." He must have been a technically minded toddler because, he explains, "Since that moment I couldn't live without it!"

Today, the 27-year-old Muscovite is working as lead modeller and rendering specialist on a CG epic called *Nutcracker* being produced in his home town by Gala Film. Gala is one example of a new generation of Russian CG houses springing up in the nation's capital.

Despite the gruelling production schedule of his day job, Igor still manages to find the time for a bit of freelance and some brilliant personal work. His inspired selection of characters, designed to "make people laugh just by their appearance" is the perfect antidote to the 3D world's frequently over-earnest output.

Programming

"Both at the school and at the institute I was interested just in all aspects of using the PC, from computer games to programming," says Igor, detailing an unbroken connection with the computer since his first toddling encounter with IT.

"Of course, I was especially interested in creating visual images on a computer." Initially this took the direction of application and interface programming: "At the institute I even created a not-so-complicated image editor." No small achievement. "And it was successfully enough." Even better.

"One year after graduating I was working as a programmer specialising in creating interfaces and visualisation," says Igor. 3D had yet to make an appearance but the interest in graphical programming was a clear sign of what was to come.

Another dimension

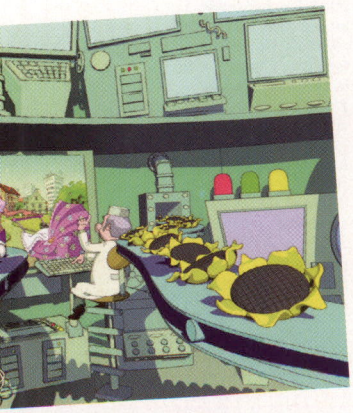
The first twinges of interest in the third dimension began in the summer of 1997: "Since that moment this field of the computer graphics excited me more and more." Inspired by *Kindergarten Event*, a short animated film produced by his friend Dmitry Kuchevalski using *3ds max*, Igor charted a course for similar territory.

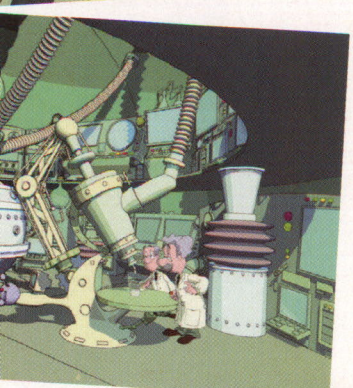
Following a couple of years' self study, Igor enrolled with the Real Time School in Moscow and began to study *Maya*, Alias' industry favourite. A quick learner, Igor took to his new-found favourite like a duck to water. "In 2000, I changed occupation and started working on 3D graphics

Opposite page: 'Modrons' is one from the first generation of Igor's images to be rendered with *mental ray* for *Maya*.

Above left: By the time 'Frogs' came along in 2004, Igor had totally locked down his *mental ray* skills. No surface is too much trouble – note in particular the fine gradation in the amphibian's skin tone.

Above: These cartoon-style images are from 'Maheev' TV adverts, a freelance job from 2003 for which Igor performed modelling and rendering services.





Above: "These are WIP characters from *Nutcracker*, my day work," explains Igor. Created in *Maya*, they are rendered with *Maya* software render, using *Maya* fur.

professionally," he says with something approaching glee.

It's the creation of a seemingly fully formed 'other world' that draws Igor in. "I like to turn up and down in my hands a just created image," he says, referring to the tumbling appraisal 3D artists are accustomed to making of their creations. "Everyone who played computer games or spent time on the internet knows how it's easy to believe in the reality of a computer world."

Now supervising character modelling, texturing and pre-rigging at Gala Film, Igor has a tough job on his hands. "We are producing a completely 3D 90-minute animated movie." There's no shortage of work: "There are at least 50 characters in the movie, so it's complicated and serious work."

Moscow movement

"Some years ago Moscow became a real European megalopolis where many groups of people with different spheres of interest exist," says Igor, who is in contact with many of them. However, there doesn't seem to be much rest to be had now that his studio has gone six days a week and Igor has other things on his mind: "Particularly my wonderful girlfriend."

The good news is that Russia is starting to develop its own CG industry: "As far as I know," begins the modelling Muscovite, "several animated movie projects are being prepared simultaneously in Moscow." These are either fully or partially 3D. Besides feature production, the Russian capital also has a host of TV, special effects and game productions simmering away.

Igor's realistic about the competition though: "Of course, we will not be able to be better than Hollywood in the near future." The ball is definitely rolling, though: "Now a man shouldn't have to go abroad in order to work in 3D." Look out tinsel town, the Russians are coming: "I think, in the next few years people will certainly meet new Russian animated studios."

Comic style

Aside from its brilliant technical execution, the most notable feature of Igor's work is that it's genuinely funny. "If we speak about works like 'Mouse' or 'Frogs'," says the man himself, "they are just jokes." That they might be, but jokes which actually raise a laugh and have the requisite production values are few and far between in the CG canon.

"The main goal of them is to get a smile," says Igor. But there's another aspect too: "They carry elements which inspire meditations." Frogs having a good time drinking and smoking in a bar, an enduring image but is it meditation inducing?

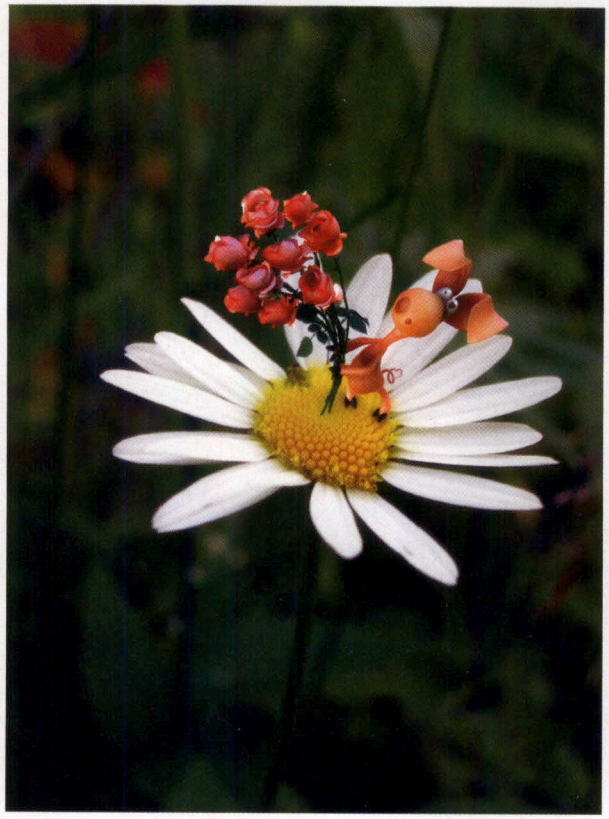
"Almost all my solo works are visualisations of some simple ideas," explains Igor. "I prefer to have just one idea with enough power and emotion for each picture." This maintains a tight focus on the idea itself, ramping up that intensity: "If you would like, this is some kind of virtualisation of the Japanese haiku." It's a fair point and well made too.

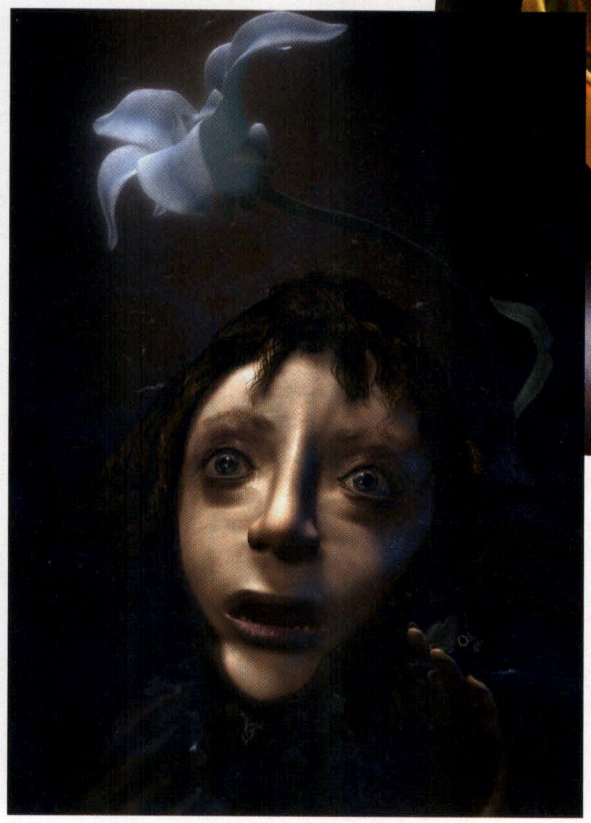
The refraction of ideas

Virtualisations aside, Igor's work demonstrates a keen eye for comedy and an ability to draw on common experience to ensure the humour travels. For the time being though, even freelance work is having to take a back seat to the demands of the *Nutcracker* film, so it could be a while before an Igor Kudryavtsev production is released.

"Maybe after issuing our movie I will have a little pause in my main work," speculates Igor. "In this case I will think about my own animated project." That would be cool, make it about the frogs! "Probably several personages from my recent works will take part in it," and the boozy frogs.

Until then we'll just have to make do with the occasional promise which a new test render offers and trust that Igor will continue to be fascinated with the fact that, "It is possible to be a sculptor without dirtying the hands." ca-p





Above, left to right: 'Valentine's Day Piglet', created in *Maya*, rendered with *mental ray*, and composited in *Photoshop*.

Created in 2001, 'Lily' used the native *Maya* renderer, and was then composited in *Photoshop*.

'Statuette', created in *Maya*, rendered with *mental ray*, and composited in *Photoshop*.

The Last Flight of a Mouse

Mice don't usually look like they've had one too many voddies then decided to strap on a few pigeon feathers and take to the air. But, somewhere deep in the grey matter of a Russian 3D artist, that's exactly how they look.

"These kind of ideas exist on a subconscious level," explains Igor in what could be a textbook definition of catharsis: "Sometimes one of them emerges on the surface and insists I give life to it." He spoils this somewhat by going on to say that, "This thought was inspired by a very familiar tree branch which I see from my window."

"Somebody had to be put up on it, I thought," he's talking about the branch here. There were one or two logistic considerations: "However, for birds it is too low, the branch is still empty." Think dammit, what could you put up there? "It seemed to me that this branch would be a home for a little bit of a strange and charismatic image." Indeed.

As only an experienced 3D artist would say, "The rest was just a problem of technique." This makes the little chap almost furry enough to pet, "And now this wonderful branch, not empty any more, is familiar not only to me."

Created in answer to a branch which just called out for an alcho-mouse, 'The Last Flight of a Mouse' follows Igor's established *Maya*, *mental ray*, *Photoshop* production route.

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Recompress
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[illustration] Rob Chiu [w] www.theronin.co.uk

20 essential showreel tips

Whether you're a freelance illustrator, animator or motion graphics whiz, a top-quality showreel is vital for bagging new business...

At the simplest level, your showreel is the bait that attracts potential clients and nets you offers of work. But there's more to it than that. A showreel provides a shortcut to your entire body of work, giving outsiders a near instant snapshot of your talents. It's all too easy to treat a showreel as a throwaway calling card, yet a client's entire perception of what you're capable of can be determined by what they see and how it's shown.

It's not enough to have strong artistic skills. You also need to know how to sell them, and that means paying close attention to every aspect of your showreel, from choosing what to put on it (and what to leave off) and how to edit it, to sending it out to potential clients and using it as a marketing tool to incite others to beat a path to your door. Here, with a little help from a number of industry experts, we present 20 great tips for creating and making the most out of your showreel. Requiring minimal effort and little or no outlay, they could well help you to transform your freelance career.

Above: If you're a specialist then let your showreel reflect this. Focus on the things you are good at, rather than trying to show you can do a little bit of everything. (Image by Per Gustafson)

PART 1: PREPARATION

Consider how to show your creative skills in their best light...

1. Tailor-made showreels

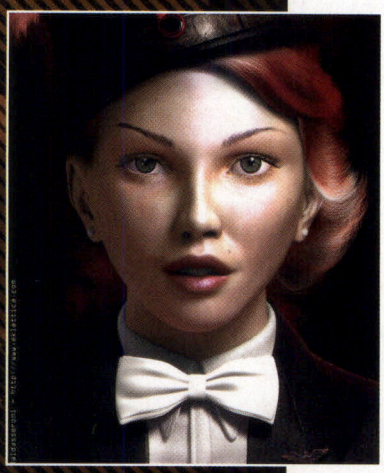
Tailor your showreel content for the agency or type of work. Rather than producing a separate showreel for illustration, 3D animation and so on, mix and match according to the client needs. Do your research, looking at the clients and artists they usually work with to make sure it's the type of work you can produce. Then tailor your showreel accordingly.

2. Choose a style

Stick to your preferred style. Clients will tend to play it safe, offering work in the vein of that on your showreel. So it makes sense to include only the type of work you're keen to be commissioned for. "I have pieces of work that I have done which are a totally different style to some stuff on my reel, but haven't included these because I'm not overly excited about them," reveals The Ronin's Rob Chiu ([w] www.theronin.co.uk).

3. Play to your strengths

If you're great at character movement, but can't design a good model to save your life, then make sure your showreel focuses on animation rather than modelling. Only show clients the good stuff, rather than trying to pass yourself off as a jack of all trades. "If you're an animator then you can just show a guy made out of cubes and I'll be able to tell whether you've got what it takes," says Tim Miller, Creative Director and President of Blur Studio ([w] www.blur.com).



Left, top: Avoid clichéd image elements when choosing what to include on your showreel, but don't be afraid to put a new spin on familiar ideas. (Image by Alessandro Baldasseroni)

Left, bottom: Your showreel is there to bring in work, not just show how great you are. It pays to demonstrate skills that are of commercial use. (Image by Steven Stahlberg)

4. Play safe

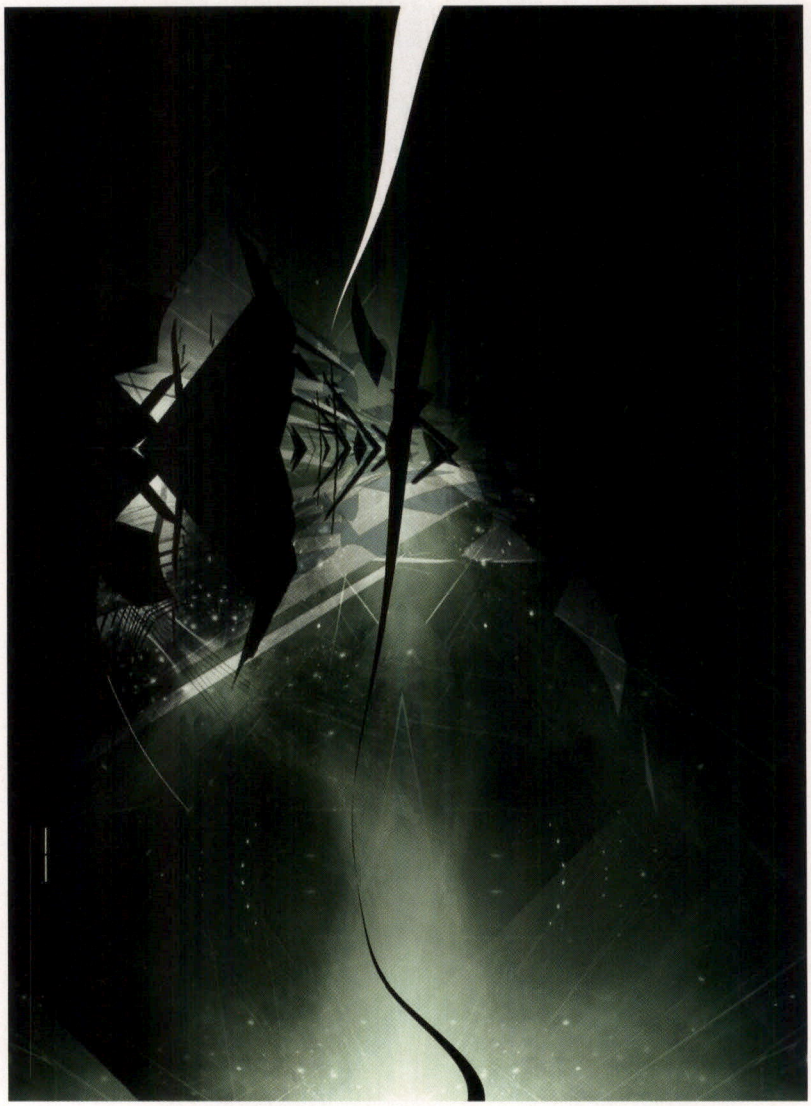
Don't try to be too individual. Unless you've already made a name for yourself then a showreel that's way out there can do more harm than good. You'll be pigeonholed as an artist who deals solely in a style that, while interesting, is probably not very much in demand. Unless, of course, you really are a unique genius!

5. Avoid clichés

Avoid the obvious CG staples used by amateurs, such as spheres, cones, fractal-generated mountains, skeletons, and those dreaded spaceships. Online animation and illustration communities are useful here. Look to see what images and animations other artists post, and see which are popular with their peers and – more importantly – the clients.

PART 2: CHOOSING YOUR CONTENT

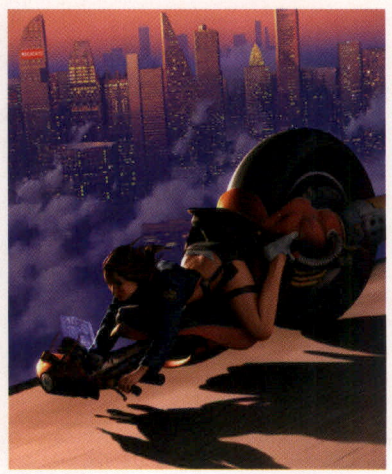
Your work needs to grab the viewer's attention immediately...



Right: While some clients will care more about what your finished work looks like than how you produced it, it's often advisable to use industry standard packages. (Image by Per Gustafson)

Bottom left: Think of your showreel as a movie trailer. Show the very best you have to offer, and do it as dynamically and interestingly as possible. (Image by The Ronin)

Bottom right: Don't try to cram too much onto your showreel. Give each individual piece of work a chance to shine. (Image by Steven Stahlberg)



6. Keep it brief

Two minutes is usually long enough to show what you can do. "The editing of the reel is everything," says Rob Chiu at The Ronin. "Try to think of it as a trailer to a full length movie. You have to pull the viewer in from the very start and not let go of them until it's over. Whether you're an illustrator or 3D animator, you still have to have the edit down perfectly otherwise you'll lose the viewer in the first 20 seconds."

7. Avoid montages

Keeping the editing tight doesn't mean resorting to meaningless flashing images. "Montages don't show how a piece of work develops," warns Julia Parfitt at Nexus Animation (**[w]** www.nexuslondon.com). "Use common sense," agrees illustrator Steven Stahlberg (**[w]** www.optidigit.com/stevens/). "Don't include too much, just focus on your best. Oh, and don't pick annoying music."

8. Use big name packages

If you can afford to use the industry standard programs for illustration, digital painting, 3D modelling and animation, and compositing/editing then do so. It shows you're serious about your job, will generally help you achieve the best possible results, and also means your work can be supplied in asset form for clients.

9. Skill swap

If your video-editing skills are poor then why not team up with somebody who excels at it, offering design help on their work in return for a helping hand with artwork or animation? The same goes for design of a web page. You'll end up with far more professional results, and they needn't cost you a penny.

10. Get everything in order

It's not just what you choose to include on your showreel that matters, but also the order in which you show it. Rather than saving all your best work for the final reel, stick it at the front. That way you'll grab the viewer's attention from the word go. People often try to build up to a thrilling climax on their showreel, but in truth it's often the first few seconds of a showreel that will be the deal breaker.

Part 3: THE IMPORTANCE OF PRESENTATION

Ensure that there aren't any technical hitches or missing details...

11. Choose a simple format

Potential clients are unlikely to bother watching a showreel if they don't have the necessary hardware to hand. "People prefer watching a CD or DVD on the computer, so don't send a VHS," advises Julia Parfitt at Nexus Animation. Using digital media also eliminates any potential format problems (such as dealing with PAL and NTSC formats on VHS).

12. Label the media

Remember that cover letters can get separated from video cassettes or DVDs. "Without any information on, they're going to end up in the trash," warns Tim Miller at Blur Studio. "Beyond that I don't care how it's packaged. Don't be sloppy, but don't go to elaborate lengths. It's usually misdirection, compensating for work that isn't very good."

13. Use on-screen titles

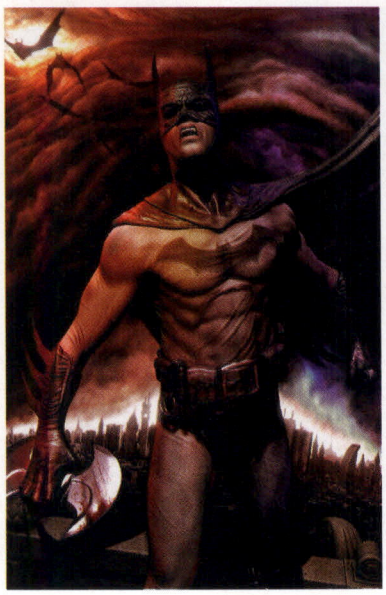
Make the studio's job easier. On-screen titles explaining what is being shown means the viewer doesn't have to hunt for paperwork to find out about what they're watching. "Add a few 'easy read' words at the bottom of the clip to make it easier for whoever is watching your reel," says Julia Parfitt at Nexus.

14. Include a CV

Don't forget the paperwork. Do still include written details, including your CV, but keep it all brief and to the point. And do attach a breakdown – discuss the software and even the techniques used. "Add a list explaining exactly what you did on each job," suggests Julia Parfitt.

15. Add a personal touch

Sometimes your showreel will be accompanied by the ultimate accessory: you. If you are personally presenting the showreel then you can take the opportunity to supply all the extra information a client might need. Don't be tempted to talk over the showreel the first time around, though – let the showreel do all the talking at the outset. And certainly don't point out any weak areas.



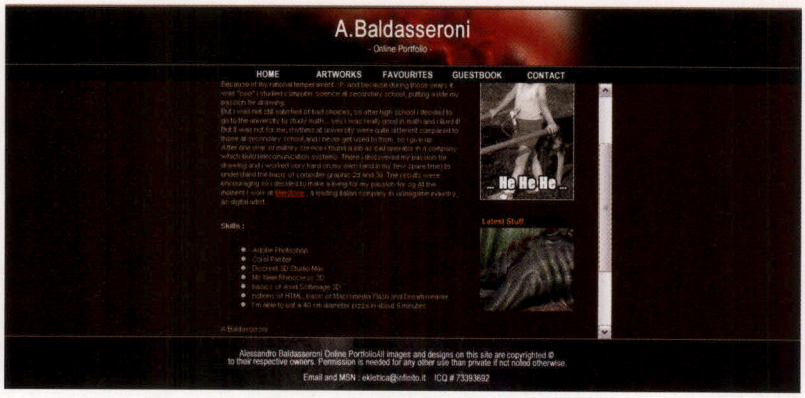
Top: It can be useful to be there when a potential client views your showreel, but don't make the mistake of taking the focus away from the work. (Image by Per Gustafson)

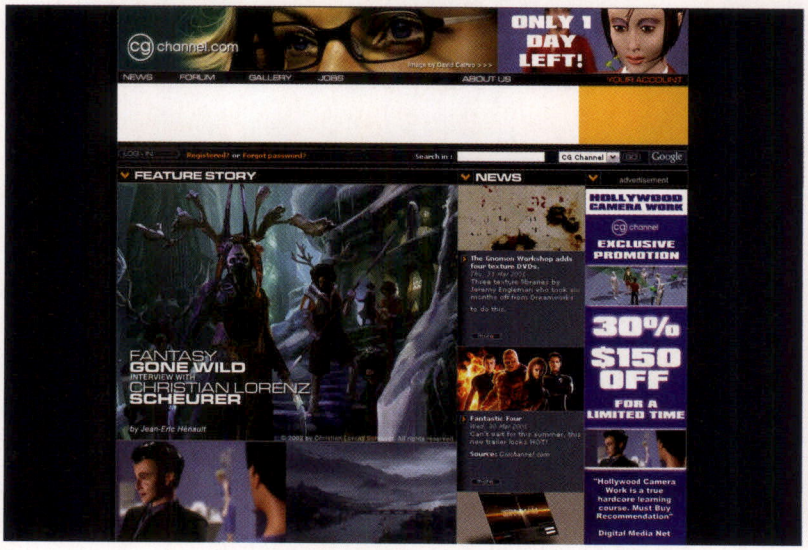
Left: Make it as easy as possible for potential clients to view your showreel. Use a Mac and PC-readable CD or DVD. (Image by Alessandro Baldasseroni)

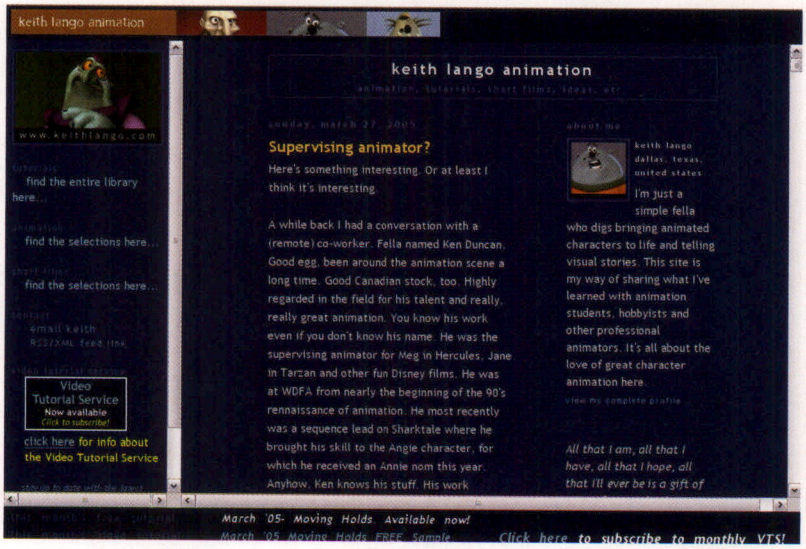
Above: Add text to your showreel. On-screen information makes it easy for people to learn about the work they're watching. (Image by The Ronin)

Part 4: MARKETING YOUR SHOWREEL

Try to get your showreel seen by the people who really matter...






keith lango animation
www.keithlango.com
keith lango animation
Supervising animator?
Here's something interesting. Or at least I think it's interesting
A while back I had a conversation with a (remote) co-worker. Fella named Ken Duncan. Good egg, been around the animation scene a long time. Good Canadian stock, too. Highly regarded in the field for his talent and really, really great animation. You know his work even if you don't know his name. He was the supervising animator for Meg in Hercules, Jane in Tarzan and other fun Disney films. He was at WDFA from nearly the beginning of the 90's rennaissance of animation. He most recently was a sequence lead on Sharktale where he brought his skill to the Angle character, for which he received an Annie nom this year. Anyhow, Ken knows his stuff. His work
about me
keith lango
dallas, texas, united states
I'm just a simple fella who digs bringing animated characters to life and telling visual stories. This site is my way of sharing what I've learned with animation students, hobbyists and other professional animators. It's all about the love of great character animation here.
All that I am, all that I have, all that I hope, all that I'll ever be is a gift of
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Top left: Remember that creating your showreel and sending it to potential clients is only half the battle. Don't be afraid to follow up leads, or ask for feedback. (Image by Steven Stahlberg)

Top right: Get yourself a homepage. There are plenty of places that offer free hosting and even easy website builders, enabling you to quickly create an online presence, complete with CV, showreel and a gallery of your work.

Middle: Get your name around by posting at forums on websites like CG Channel. Even when you're not posting your own work, your messages can include a link to a homepage where people can view your showreel.

Bottom: Blur Studio's Tim Miller highlights the importance of maintaining an online presence. He tracked down animator Keith Lango and offered him a job, after looking at work posted on his website ([w] www.keithlango.com).

16. Get it online

Put your showreel on a website, and update it regularly. Don't worry too much about the website's appearance to start with. It's getting the showreel itself online that matters most, making it easier for potential clients to view and more likely to get your name and work known. "Once you have a clearer idea of the image you want to project, you can start to focus on your site's appearance," says Italian artist Alessandro Baldasseroni ([w] www.eklettica.com).

17. Target your audience

Get your work seen by the right people. Don't just blindly send the showreel to a company and wait for the phone to ring. Find out who the best person to send your showreel to actually is – bearing in mind that it's often not just the person in human resources. Get in touch with this person before sending anything, so they recognise your name when the showreel arrives. Chances are they'll pay more attention to it than one that pops through their letterbox unannounced.

18. Follow up

If your showreel doesn't immediately lead to work, don't panic. Call up your contact and ask for feedback. Good agencies and clients should be able to offer constructive criticism, enabling you to produce a better showreel to send a little further down the line. Or it may simply be that there isn't any work for your right now. If in doubt, ask – people won't mind unless you become a one call a week pest.

19. Enter a forum

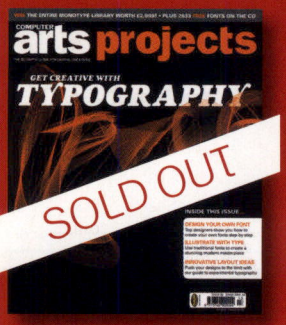
You can further boost your profile in the art and animation community by interacting at online forums and community pages, such as those at CG Char, and CG Channel. "Flood the market and make as much noise as possible," advises Rob Chiu at The Ronin. "Online presence is the best way though via design portals and by having a showreel online. Make your reputation bigger than what you are!"

20. Get networking

Trade web links with other artists who maintain their own homepages. If a visitor to their site is impressed by what they see there, chances are they'll be tempted to check out the recommended links too. "I'll often follow a link from a forum to an artist's own site, then go on to see who they're linked to," says Tim Miller at Blur Studio. ca-p

Computer arts projects BACK ISSUES

ISSUE 66: CODE COSB0066



TYPOGRAPHY

Find out how to design a font from scratch; turn a boring font into a stunning illustration; create fantastic layouts; make stunning motion-graphics work; build eerie film titles; and create imagery using type.
Also, meet a new generation of type designers, and discover the ten best and ten worst fonts ever.
CD 2633 free fonts, *LiveType & Flash* video training, *FontLab 4.6* demo.

ISSUE 67: CODE COSB0067

FILTERS & EFFECTS

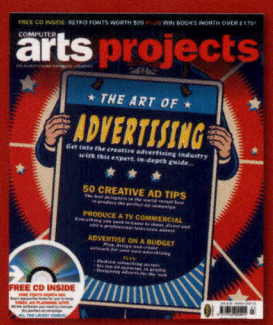
Transform your images with this complete guide. Our tutorials include: brush effects in *Photoshop CS*; exploring the Blur filter; recreating traditional halftone techniques; using the Distort filters; turning DV stills into prints; creating decay effects; mixing different photographic mediums; and making your own *Photoshop* filters.
We also bring you 80 filter tips from leading designers Jason Cook and Derek Lea, and interview top design agency Me Company.
CD Over 1,500 filters, brushes and actions, plus expert video training.

ISSUE 68: CODE COSB0068

PACKAGING

Everything you need to know to build professional packages. Learn about cutting guides; construct a CD portfolio case; create 3D packaging visualisations in *Illustrator*; design a gatefold DVD case; use print visualisation software to see how special finishes will turn out; discover the secrets of commercial packaging; and use *FoldUP! 3D* to create interactive mock-ups. Plus, profiles of top studios, including Neville Brody on reinventing a major brand.
CD *FoldUP! 3D 1.05*, packaging templates, *PrintDevizor Lite* &, more.

ISSUE 69: CODE COSB0069



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CD Fonts worth $99, advertising planning software, *Fireworks* demo.

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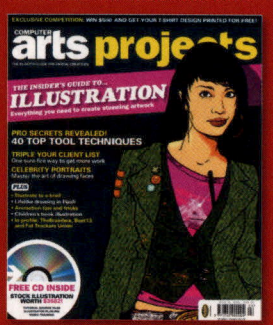

ILLUSTRATION

We bring you everything you need to know to create stunning artwork. This month's tutorials include: T-shirt design from Threadless.com; photorealism in *Flash*; animating your illustrations in *After Effects*; working to a brief; celebrity caricatures; designing for kids. Also, meet leading illustrators including Beat13, TheBrainbox and Fat Truckers Union. Plus, read our in-depth features on the pros and cons of getting an agent, top tool techniques and more.
CD Stock illustration worth $3,582, *Illustrator* plug-ins, video training.

Computer arts

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Master *Photoshop's* spot colour tool and duotone & posterize features. Combine 2D and 3D spray effects.
CD *3DS Max 7, Camtasia 3, FoldUP! 3D, PrintDevizor Lite* &, more.

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Photoshop halftone effects, build perfect stencils, combine photos and drawings, and animate sketches.
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Create this cover image, new tools guide, overprinting tips, perspective tricks, and workstation group test.
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Photoshop lighting tricks, book cover art, Mesh tool secrets, *After Effects* animation, and the latest reviews.
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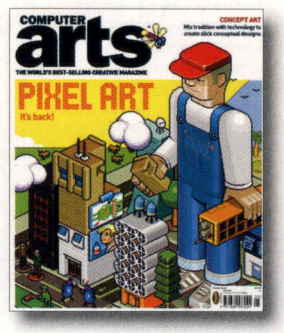

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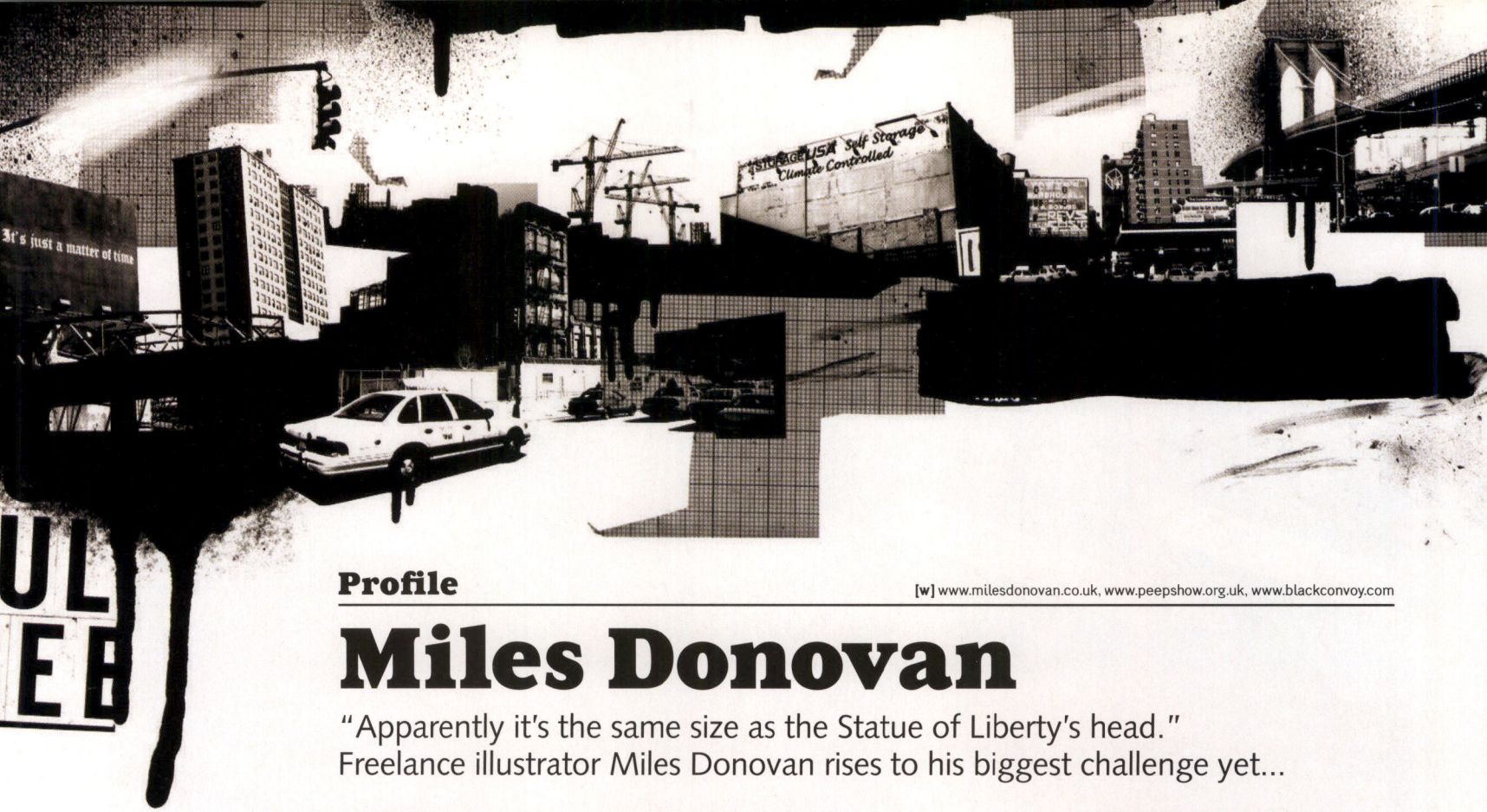


Profile

[w] www.milesdonovan.co.uk, www.peepshow.org.uk, www.blackconvoy.com

Miles Donovan

"Apparently it's the same size as the Statue of Liberty's head." Freelance illustrator Miles Donovan rises to his biggest challenge yet...

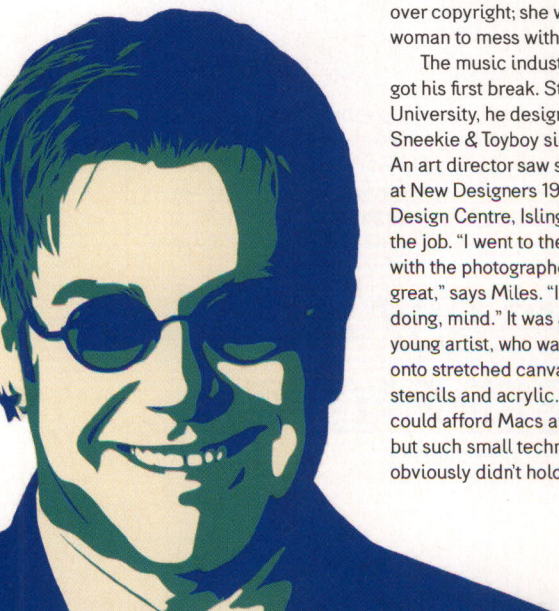
"My most unusual commission would have to be the portrait of Elton John for the side of AirTran planes," says Miles Donovan of his recent Liberty-size creation, designed to promote the airline's launch of satellite radio. "It's kind of weird to think I've got an illustration on 20 planes flying at 10,000 feet all across America."

The sky's the limit for 29-year-old Miles, who's been working as a freelance illustrator for the last seven years. During this time clients such as *The Face*, J Records, Cuervo, *The Source* magazine in New York, Channel 4 and Top Shop have come on board. One of his most notable, and stressful, print projects involved creating 100 illustrations of music celebrities for *On The Record*, a book by Guy Oseary for Maverick Records in LA. "I had two weeks for completion," remembers Miles. "Afterwards my agent and I had to field off calls from Sharon Osbourne over copyright; she was after my blood. Not a woman to mess with."

The music industry is also where Miles got his first break. Straight out of Brighton University, he designed the cover of a Sneekie & Toyboy single for Warner Bros. An art director saw several of his canvases at New Designers 1998 in the Business Design Centre, Islington, and offered him the job. "I went to the photoshoot, worked with the photographer and band, it was great," says Miles. "I had no idea what I was doing, mind." It was a solid start for the young artist, who was then working straight onto stretched canvases with spray paint, stencils and acrylic. "This was before anyone could afford Macs and scanners," he says, but such small technological details obviously didn't hold him back.

Top: "I could never stop using hand-rendered techniques, the uncertain, individual, and often crude nature provides something you just can't replicate with a computer program," says Miles. This image, entitled 'Crossfields', was created for *Access* magazine.

Below and right: Miles' portrait of Elton John, which now adorns 20 AirTran planes. You don't get much higher than this.



Exciting times

"I came out of art college at a great time, when commissioners were starting to use illustration again and a new wave of illustrators doing interesting and new things came through," reminisces Miles. To capitalise on the spirit of the times, "Myself and a few of Peepshow set up our first studio, an old photography studio off Brick Lane." Even at this early stage Miles was landing himself useful clients: "I was working for quite a few independent magazines (*Apeman, Straight No Chaser, Dazed and Confused, Pil*) just cold calling them and turning up with my folio, not really making any money, but more importantly getting my work in print." Subsequently, getting his work onto the pages of the design book *Pen and Mouse – Commercial Art and Digital Illustration* proved to be a real breakthrough moment: "It was the first book of its kind, being seen alongside people like Mike Mills, Michael Gilette, Jasper Goodall, Graham Rounthwaite and Ian Wright. I got plenty of work off the back of that."

Developing a style

Miles became interested in modern art processes at an early age: "At 14 I was introduced to Pop Art, Warhol, silk screening, printing and methods of deconstructing and simplifying visual information." As well as Warhol, he cites Basquiat, Michel Gondry, Spike Jonze, Saul Bass and Blue Note covers among his many other inspirations.

When asked to define his working process, Miles says it varies completely from job to job, but he gives us a general idea of how he works: "I start out with found imagery from the internet/magazines or photos, I shoot in the studio with models, compositions are built in *Photoshop* or on the light box, stencils are created in *Illustrator*, everything is then printed out, cut by hand, sprayed and then reconstructed or scanned back into *Photoshop*." It can be a long and messy process: "I go through scanners really quickly; they either end up caked in paint or refuse to work once I've tried using them upside down scanning a filing cabinet or something."

As a commercial artist, Miles works out of Peepshow in the UK, which, along with his personal website, he finds provides enough promotion for him in this country. However, 80 per cent of everything he does these days comes in through the Art Department agency in the US. "The relationship I have with them is fantastic," he enthuses. "They have found projects I could never have dreamt of working on." Miles is also one of a new collective of UK artists called Black Convoy, whose aim is to encourage artistic experimentation and collaboration.

"The concepts, which will be realised in a variety of forms (exhibition, film, publications, performance), will be conceived with a decidedly British edge, ›

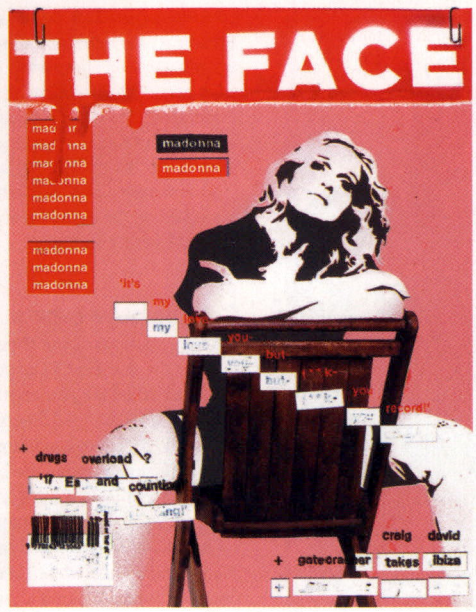
Left: Self portrait.

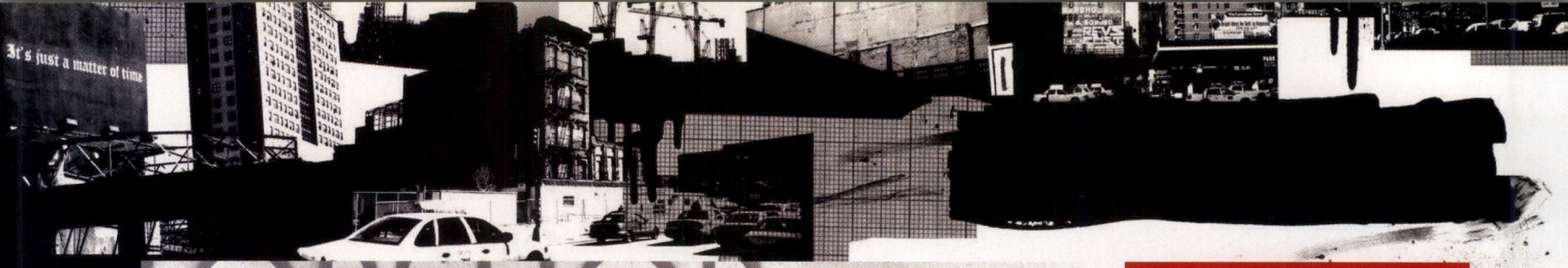
Below: 'Paternoster Square' for *Construction Manager* magazine.

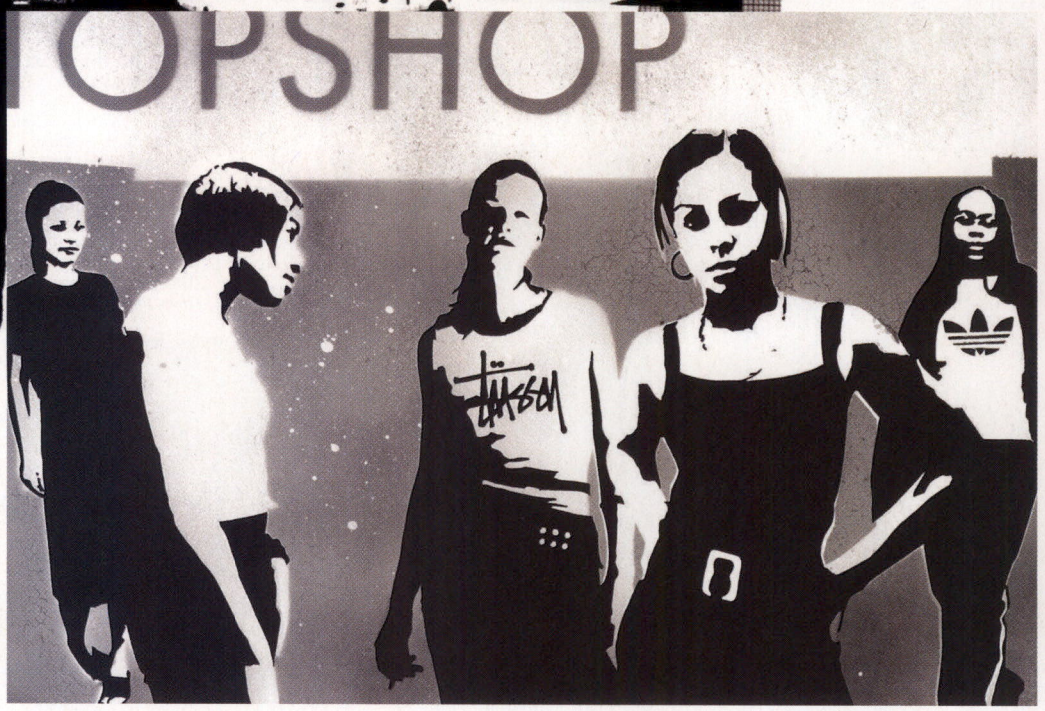
Bottom, from left to right: 'Dangerously Brilliant' for Canadian magazine *Inside Entertainment*.

'Notorious BIG' for *Source* magazine.

Digitalent example from *The Face*.







Above: 'Topshop Girls', from *Young Casual Element* promo book. "It's always a lengthy process, a lot of experimenting with techniques and materials along the way," says Miles about how he works.

Top right: Smitty fly poster for J Records.

Below: Illustration for the article 'The Art of Celebrity' for *Inside Entertainment* magazine.

Right: Illustration for *Fact02* magazine.

uniquely toying with the role of image making in contemporary media," he states.

Seeing Miles Donovan's name alongside other contemporary British illustrators such as Richard May, Jon Burgerman, Andy Potts, Gary Neill and Tim Marrs on the Black Convoy website brings to mind the Young British Artist movement which began with Damien Hirst and his peers staging their own exhibitions in the late-80s... "There was (or still is) a group of illustrators associated with pushing illustration forward from, say, 1998," begins Miles, "the difference being that it wasn't necessarily a conscious decision in the same way as the British art movement. It was a group of people working completely independent of each other, who had similar ideas and ways of working, and who embraced technology." The result of this unconscious meeting of minds? "I think it's opened out a great deal in recent years, and illustration is now accepted on the same level as photography, at least in this country."

Collaborative events

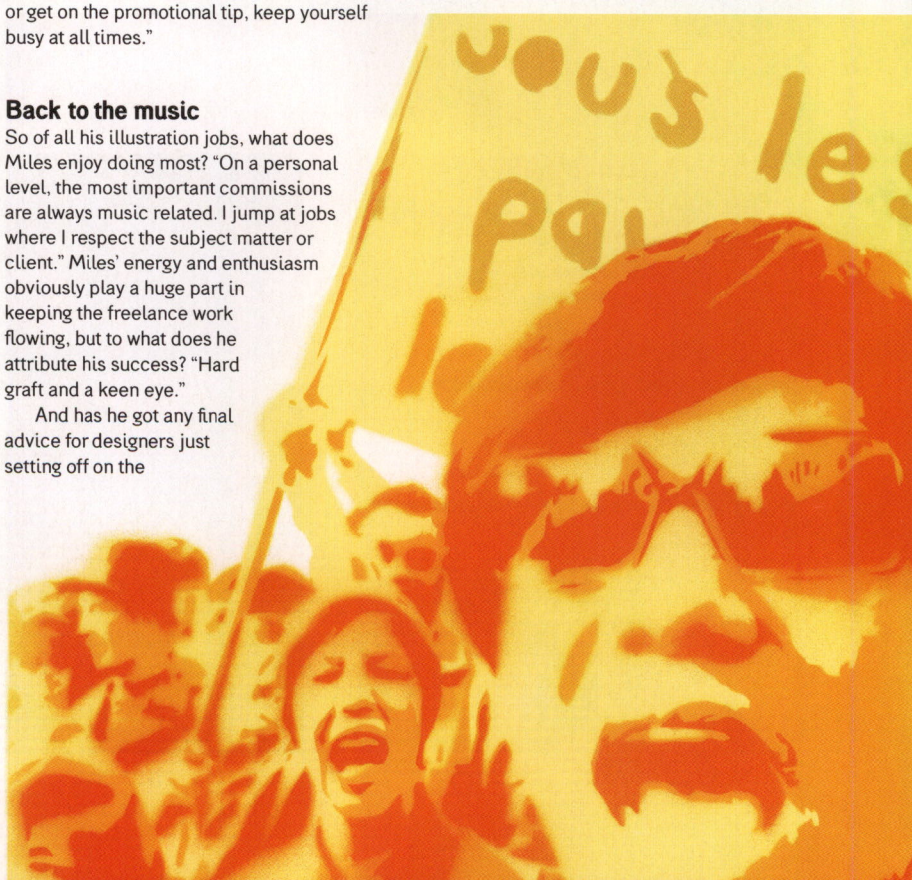
Miles is cautious about shedding too much light on the first Black Convoy event: "Oh, I'll be crucified if I give anything away, I've signed the BC Official Secrets Act." But he does tell us: "There are plans for London and New York shows within the next year. We are currently finalising all the details. What you can expect is an important new member, a UK show with an unusual, very British theme and a very limited short book." This convoy sounds like one worth following.

Miles also reminds us that Peepshow is currently working on a new website, the first Peepshow book, and an exhibition, as well as preparing merchandise for a stall at the V&A Village Fete in July. What's his advice to others on building up such an impressive array of projects? "Work hard. If you're not working on commissions, do your own work or get on the promotional tip, keep yourself busy at all times."

Back to the music

So of all his illustration jobs, what does Miles enjoy doing most? "On a personal level, the most important commissions are always music related. I jump at jobs where I respect the subject matter or client." Miles' energy and enthusiasm obviously play a huge part in keeping the freelance work flowing, but to what does he attribute his success? "Hard graft and a keen eye."

And has he got any final advice for designers just setting off on the freelance path? "If starting out, don't necessarily aim high. Try to get your work seen by lots of people, contact independent or online magazines to do this, and don't expect overnight success or good money straight away." It worked for him. cap



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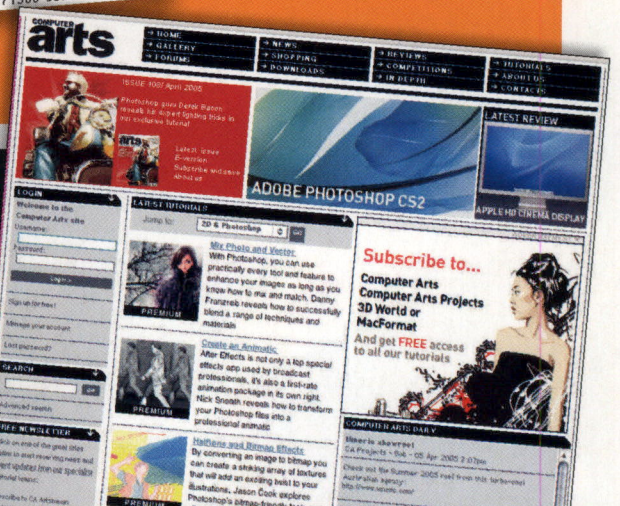

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[illustration] Adi Gilbert [w] www.99seconds.com

Rights and wrongs

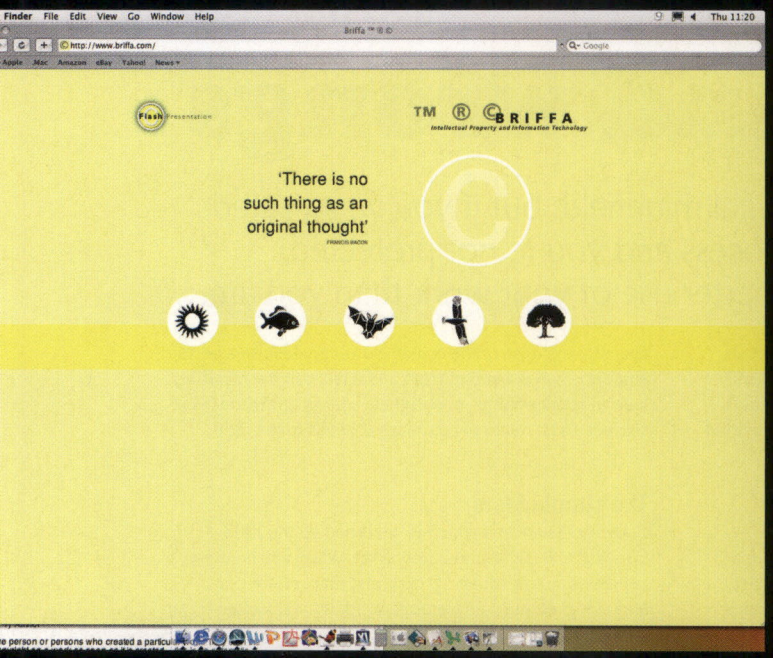
Copyright can seem like a legal minefield, but if you've sweated blood during the creative process and you're not protected, someone could be making better use of your work than you are...

The problem of intellectual property theft is probably as old as the act of creation itself, but it continues to cause serious problems in the creative industry. This issue has provided early, and at times costly, lessons in the big bad commercial world for generations of illustrators and freelancers who see basic copyright protections as something of a black art.

Talk to any commercial illustrator, though, or take a look at the online compendium of highly similar website designs on pirated-sites.com and you'll be faced with a deluge of very real examples of how original intellectual property has been misused at the commercial and financial expense of the owner. However, despite a certain amount of smoke and mirrors and a fair number of widely held misconceptions, copyright is a fairly straightforward subject and a relatively painless process to get right.

The simple facts

Copyright is an area which is governed by the 1988 Copyright, Designs and Patents Act. When you create a collage, painting, drawing, diagram, map, chart, plan, engraving, etching, lithograph, woodcut or any other similar work, you have created an artistic work which is automatically protected by copyright. There are no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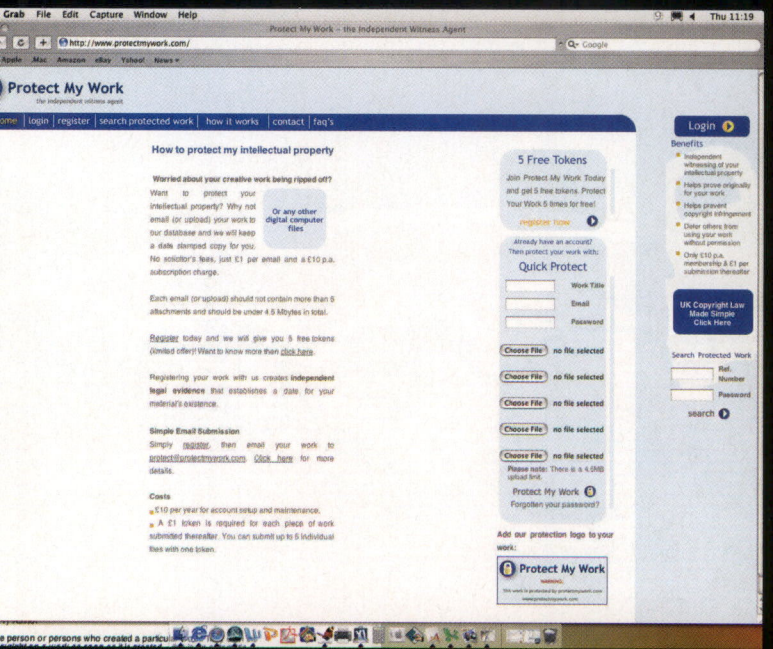
'There is no such thing as an original thought'
FRANCIS BACON

Above: Copyright law is certainly a legal minefield shrouded in mystery, but some legal practices, such as Briffa, specialise in handling problems for illustrators and creative companies.

Above right: Sarah Jeffery, a solicitor at Briffa says its vital to keep records of all pieces of creative work in order to prove authorship.

Below: Online services such as protectmywork.com offer illustrators and artists a chance for an independent third party to date-stamp work.

Below right: Jonty Balcome, of protectmywork.com says the most important part of any copyright theft claim is to be able to prove work was created.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registration requirements, no letters to lawyers or third parties needed and no formal need to use the © sign, though adding this helps flag up the fact that your work is protected by copyright.

If you own the copyright on a piece of work, you are the only person who has the right to make copies or reproduce it – if someone else makes a copy, they are illegally infringing your copyright.

Establishing copyright for a work is the easy bit. Making sure everyone else plays by the rules and recognises the fact is a different matter. Sarah Jeffery, a solicitor at London-based creative law firm Briffa, says the first steps in the process involve recording and retaining work.

"In order to take advantage of copyright, ideally you need to be keeping all incarnations of your work and not just the finished version, as it is all the sketches, prototypes or test versions that you create that demonstrate how you reached your final conclusion," she says. "In the event that someone does copy your work, in order to bring an action you need to be able to show that you own the copyright in the design or work in question – which is why keeping all versions and being able to show date of creation is important – and that the person you allege has copied you has had the opportunity to copy you."

Dating your work

The idea of recording the date on which work is created is central to the whole copyright process and the most straightforward way of doing this is to send a design to yourself via registered post in a sealed envelope using the postmark as proof of the date the work was created.

While this does a basic job, Alex Papakyriacou, a lawyer working for government-backed design advice group Creative London says it is only of limited use. "Sending designs to yourself by registered post is a way of providing yourself with evidence of the date upon which you create a design," begins Alex. "It's important to realise, however, that it is only evidence of the date of creation, and does not, as of itself confer copyright on the sender." He continues: "You need to consider why sending yourself material in this way is good evidence of copyright. The sealed envelope containing designs is stamped with a date by the post office. The post office is an independent third party providing verification of the date upon which the envelope was put in the post," he says.

Proof of creation

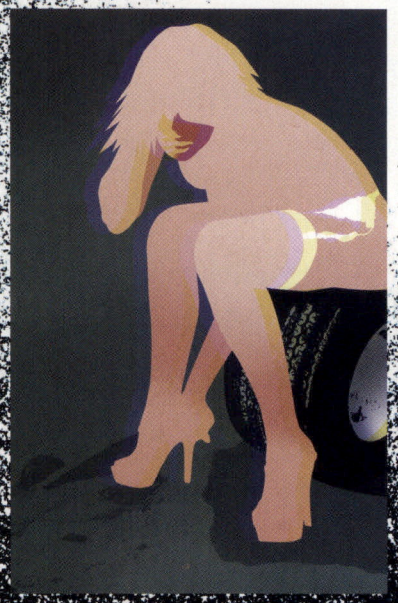
Another alternative, though a more costly option, is to use one of the online verification caching services which have sprung up over the past few years. Services such as **[w]** www.icreateditfirst.com and **[w]** www.protectmywork.com offer an online service which enables users to upload work to an online database which is kept date-stamped and secure for a monthly fee.

Jonty Balcome, Director of protectmywork.com, says the most important factor in establishing any claim in a copyright theft case is to have effective proof of date and authorship.

"What our service does is keep a record of the work, and also the date and time it was received," says Jonty. "This may help members to claim compensation and recover costs should someone be found in legal action to have infringed copyright."

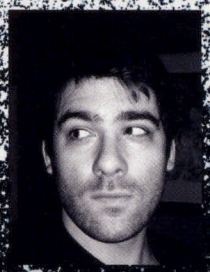
While they certainly offer proof of creation, Sarah Jeffery at Briffa says it's always important to look beyond the marketing hype.

"On one hand, I would say that any cost-effective method of assisting in the protection of your copyright and designs is positive, but equally I know of many systems



Left: Copyright protection for designers is crucial, believes illustrator Richard May.

Below: Richard May, who says if you can't afford expensive lawyers, you have to stay on your toes.



out there that are portraying themselves to be something that they're not: that is, an 'official registration'. The only body in the UK permitted to give official registrations for patents, trade marks or designs is the Patent Office and OHIM in Spain for European Registrations," says Sarah.

Digital watermarking

Another relatively new way of protecting copyright is through digital watermarking – a process of embedding covert information into a digital image – which is especially important for anyone displaying portfolios or work on the internet. Companies such as Digimarc and MediaSec have developed technology which enables you to stamp and track images across the web.

"The instances of copyright theft are staggering given the use and exposure of images online," says Digimarc's Miz Nakajima. "To add to the problem, new tools like Google and Yahoo's image search services make it easier than ever for the surfer to find your image and assume you have no way to claim the shot as yours.

"We've had customers tell us that they have found their images – without their licensing approval – used on T-shirts, brochures and tradeshow booths. Find it, like it, copy it and misuse seems to be the path to loss for many so illustrators need to add a little peace of mind where they can to help protect themselves – and they can do that through watermarking," concludes Miz.

While both registering work for copyright and watermarking are sensible ideas,

Jargon explained

Author
The person or persons who created a particular work. The author owns the copyright on a work as soon as it is created – this is an automatic process and does not need to be registered in any way.

Infringements
When copyrighted material is illegally used without the express permission of the author, the copyright has been infringed. If this happens, the author of a work has every right to begin taking legal action.

Licence
A licence is the means via which the author or authors of a copyrighted work give permission to a third party to use their work in some way. Without a licence or permission, use of the work would be illegal.

Moral rights
Moral rights are granted to the authors of a piece of work to be identified as the author of the work in certain circumstances, such as when copies are displayed in public. It also gives them the right to object to derogatory treatment of their work.

Intellectual property
Intellectual property, also known as IP, allows people to own their creative work in the same way that they can own physical property.

Royalties
Sums of money paid by someone using a piece of copyright-protected work for the right to do so. Royalties can be paid direct to the copyright holder or collected via an agency.

Copyright
Copyright comes into force once you've created a piece of artistic work. Once the work is created, the author automatically owns the copyright.

Patent
A patent is an intellectual property right relating to inventions and creations. A patent is granted by the government and gives the owner the right for a limited period to stop others from making, using or selling something he has created without permission. Like any other form of property, a patent can be bought, sold, licensed or mortgaged.

Legal action
A court proceeding when one party prosecutes another for the protection or enforcement of a right, the prevention or correction of a wrong, or the punishment of an offence.

Civil remedies
When a legal action has been taken, a number of options are open to copyright holders to stop theft of intellectual property such as serving an injunction, claiming damages or orders to deliver up infringing goods to the copyright owner.

Andrea Sanders Reece of advice and awareness coalition the Creators Rights Alliance says, "The way and extent to which copyright is protected is always a matter of individual choice.

"It is very important that, before signing or agreeing to anything, read the contract

> "Illustrators rarely have access to an army of expensive lawyers"

and all the small print and if you are not sure about any of it, consult a lawyer. Joining an organisation that represents your interests – such as the Association of Illustrators – may also be of benefit," concludes Andrea.

Individual recognition

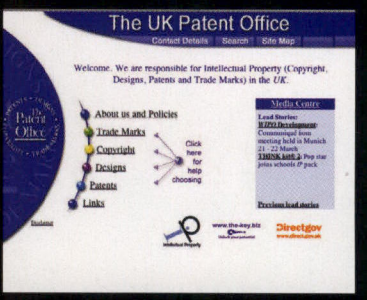
For Pixelsurgeon and Black Convoy's Richard May, copyrighting work is crucial in terms of both financial and personal recognition. "At the risk of sounding like a complete Thatcherite, I've worked my arse off to get this far; I don't live in a communist 'utopia,' and I have the right, unless granted otherwise, to a potential income from any piece of work I have created for the rest of my born days," Richard says. "Freelance illustration is far from being a secure career choice at the best of times and illustrators rarely – if ever – have access to an army of expensive lawyers, so you have to stay on your toes," he warns. **ca-p**

Useful web links

Patent Office

[w] www.patent.gov.uk

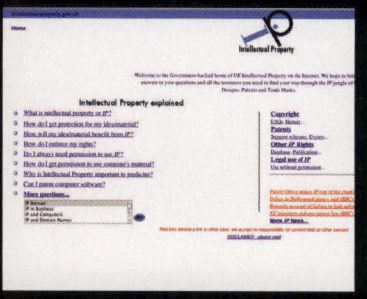
This should be your first port of call if you've got a copyright query. You'll find loads of detail on what copyright is, how to protect your work and where to go for more information. There are also details on trademarks, designs and patents.



Intellectual Property

[w] www.intellectual-property.gov.uk

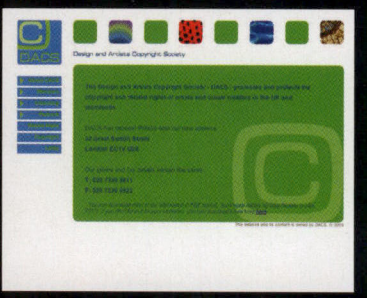
Another Government-backed information resource offering advice on intellectual property, protection and copyright law both in and outside the UK. The site also offers links to the latest IP news stories, so you can keep abreast of developments.



Design and Artists Copyright Society

[w] www.dacs.org.uk

Membership-based organisation representing artists, photographers, illustrators, craftspeople, cartoonists, architects, animators and designers providing a range of licensing services for copyright consumers seeking to license the individual rights of an artist.



Association of Illustrators

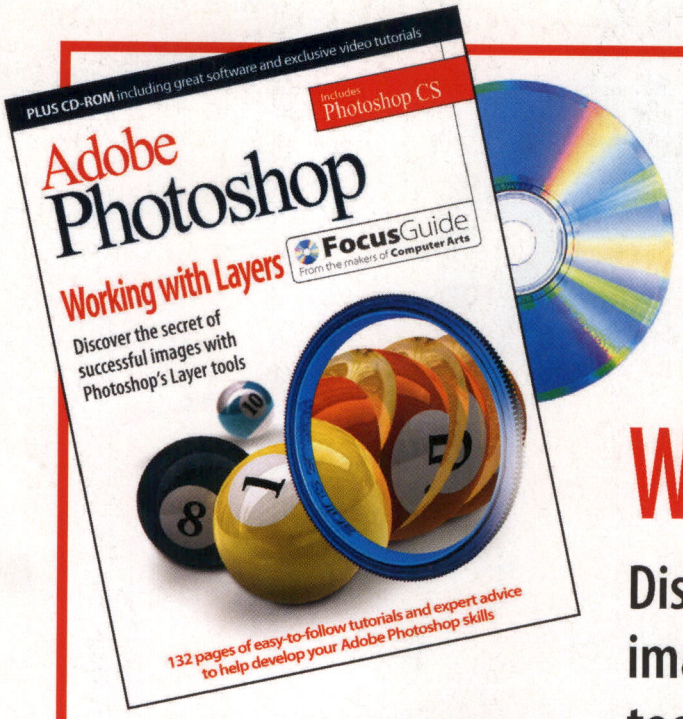
[w] www.theaoi.com

Trade association established in 1973 representing the rights and professional interests of illustrators and designers. The AOI offers its members advice and support over copyright issues, as well as images books, portfolios, directories, and general news and information.

Anti Copying in Design

[w] www.acid.uk.com

Membership trade organisation, set up in 1996, by designers for designers, to combat the growing threats of plagiarism in the design and creative industries. Also acts as a strong deterrent, on-the-spot advice centre and mediation service.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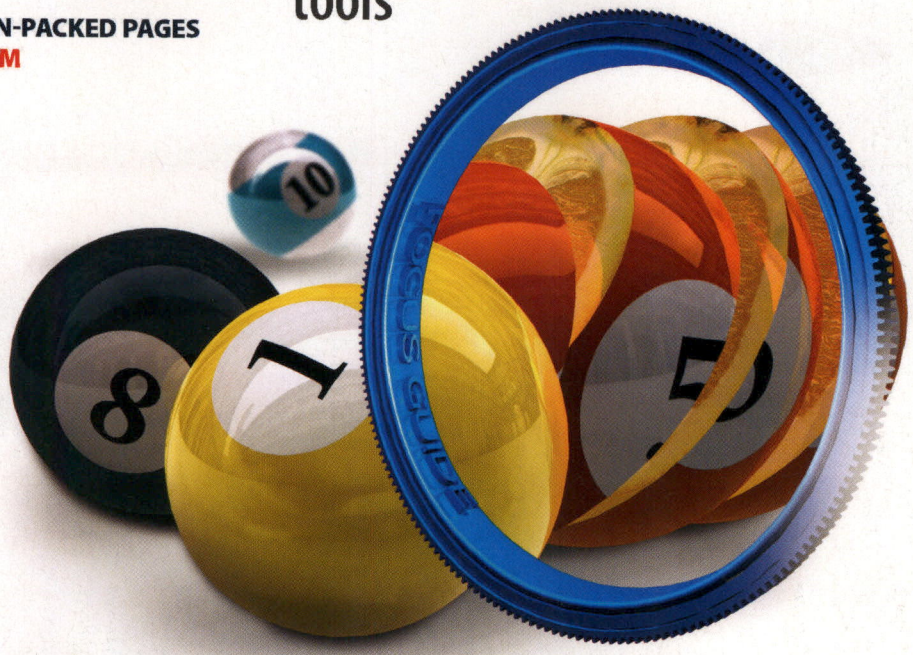

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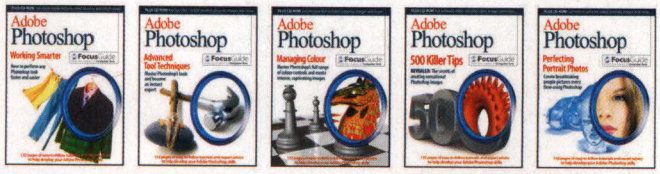

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Opposite page: A 2002 Sportmax shoot which shows off Phil's understanding of colour.

Above: "There are thousands of photographers these days. I'd hate to try and get into the business now." Phil isn't optimistic that his own story could be easily repeated.

Below: This piece for *L'Uomo Vogue* shows Phil's cinematic edge.

Profile [w] www.philpoynter.com

Phil Poynter

"My photography is about having an idea then doing whatever it takes to make it happen." Phil Poynter gives us fashion photography with depth...

As Director of Photography at *Dazed and Confused* magazine Phil Poynter developed a reputation as an ideas man. This he has carried over into his career as a globe-trotting fashion photographer helping him to notch up campaigns for the likes of Gieves & Hawkes, Prada and Hugo Boss.

Although he creates images for some of fashion's best-known labels and regularly contributes to titles such as *Vogue*, *Pop* and *Harper's Bazaar*, Phil remains down to earth and reassuringly enthusiastic about his work. "I do this because I love taking pictures," he says.

Phil Poynter is an example of that rare thing, the triumph of talent over circumstance. "I had no formal training," he recalls from a Sloane Square hotel room. He's about to go into a meeting with Gieves & Hawkes about the shoot for their latest campaign. "In fact, I was studying law at a college in Hastings."

A grammar school boy, by the age of 16 a creative career was still below the horizon. "There were no art lessons so it just never occurred to me," he says. Not that he was short of ideas, "But I couldn't just pick up a paint brush, I didn't have the training." There was something missing.

Then, while at college in Hastings ("an HND or something") he met the now famous Marcus Piggott and something clicked. "I would spend lunchtimes in the dark room with Marcus. He taught me how to use a camera." A whole new world of possibilities opened up before him: "I read a few books and decided I was going to move to London and be a photographer." Simple as that.

Paved with gold

"I spent six or seven months trying to get a job assisting, but of course I didn't get anywhere because I didn't have the experience." Down on his luck, Phil did the only sensible thing, he retired to the bar: "I was having a drink in the back of the Paradise Bar in Kensal Green," he says, carefully setting the scene. "Probably with

Above: With successful editorial commissions comes the chance to work for big commercial names. This Joop! shoot shows how the more avant-garde feeds directly into the commercial realm.

Above right: Phil is a regular contributor to *Pop*, the style bible helmed by Katie Grand. "One of the most influential figures in the business," he says.

my last fiver, wondering what I was going to do." Also sat at the bar was one Jefferson Hack, another soon-to-be famous figure in the world of fashion publishing, this time a man of words. "He was there doing the same thing as me and we just got talking. It was a totally chance meeting." If anyone had bothered to check, there must have been some astrological improbability occurring at that very moment.

The two compared mutually frustrated ambitions for a while and then Jefferson mentioned that, tired of not being commissioned by *The Face* and *Vogue*, he and his buddy Rankin wanted to set up a magazine of their own. Phil offered his services as a DOP and the rest is history.

In a daze

Together with Rankin, Jefferson Hack and Katie Grand, Phil was in good company. They were all destined to be stars in the sky above fashion's future as *Dazed and Confused* began its rise to greatness. In those days, Phil confirms, "It was about making the magazine happen."

It was a time of great energy and movement: "We were running club nights to promote the magazine and bring in money." It was very exciting for all concerned: "We were in control of our own destiny. We were on guest lists and had backstage passes all over the place. It was great." Phil was Director of Photography at *Dazed and Confused* for seven years: "It's where I learnt my trade." But there was no real income to be had, it was as precarious as it was exhilarating. "Still," says Phil, "the country was in a horrible recession so it wasn't like I was missing out on some great career elsewhere."

Then one day it wasn't the right thing to do any more: "I left in 1999 because it had become about something different." That something was "making the magazine commercially viable." Though Phil is certain the title still cleaves to its principles, he had become a different man: "You can't report on youth culture, you have to be part of it. And at 29 I no longer was.

"I left *Dazed and Confused* and started shooting for *Vogue, Harper's Bazaar*, people like that." For a second job, that's not bad going. The business has changed since then though: "Prada, for example, would employ a photographer on the basis of a single editorial shoot in *Dazed and Confused* and do a whole campaign around it." That kind of thing doesn't go on so much any more.

Phil makes an interesting observation at this point: "When you're commissioning photographers it shouldn't be about what they're doing now." Instead, "it should be about what you can do together." There's much to be said for this attitude, not least that it's forward looking: "Something great can come out of a partnership between art director and photographer."

Rude technique

Even though he shoots largely on digital and carries around 15 cases of gear including G5s and multiple back-up hard drives, photography remains an art for Phil: "Frankly, my mother could learn the technical side of it." Perhaps a slight exaggeration from the man who just related that a five-day shoot results in 320Gigs of RAW data.

Phil admits that every image he produces, and by implication every fashion image we see, is retouched. He's even slightly remorseful over what fashion is doing: "We are all responsible for the fact that girls look at these magazines and see figures and looks that are unachievable." But once photography took a bite of the retouching apple there was no going back.

"The girls just don't look that perfect in the real world." And we can't have a backward step in beauty can we? "We all get caught up in life," he says, "we all develop, we all change." But in a strange way, what Phil and his peers are creating is a world which doesn't change, except for the outfits of course. The real beauty of his work is that something of the fragility of this condition manages to find its way through. ca-p

Shooting the aristocracy

Hotfoot from a shoot for Victoria's Secret in the US, Phil Poynter is in London to shoot his third season for Gieves & Hawkes, the Saville Row tailor gone supernova. "Actually," says Phil, "it's for Gieves, their younger and more trendy line.

"All commercial work gets commissioned by style," says Phil, explaining how fashion photography gets commissioned. "You do what you want to for the magazines," then if commercial people see something they like, they ask for a variation on a theme.

The first job is to come up with the concept, which will guide the imagery, so, "We create a character that represents the label." Unsurprisingly he's aristocratic, "But he's also very intelligent and creative."

Next comes the setting. "We've been building sets in the studio. It's a kind of summer house in a Victorian garden..." explains Phil, "somewhere in the grounds of the family home."

Finally, the clothes and the day of reckoning. "We shoot on digital, straight into a Mac and edited on set. These are sent for retouching at the end of the day." Phil uses a Hasselblad 555ELD with a Phase One back, with everything backed up in triplicate. This is his third season for Gieves; it's easy to see why he gets invited back.

Above: "One thing I adore about *Photoshop*," says Phil, "is the control you have over colour." This piece for Calvin Klein demonstrates Phil's strong sense of colour and mood at work.

Above right: On leaving *Dazed and Confused* magazine in 1999, Phil went on to shooting fashion editorials like this one for *Harper's Bazaar*.

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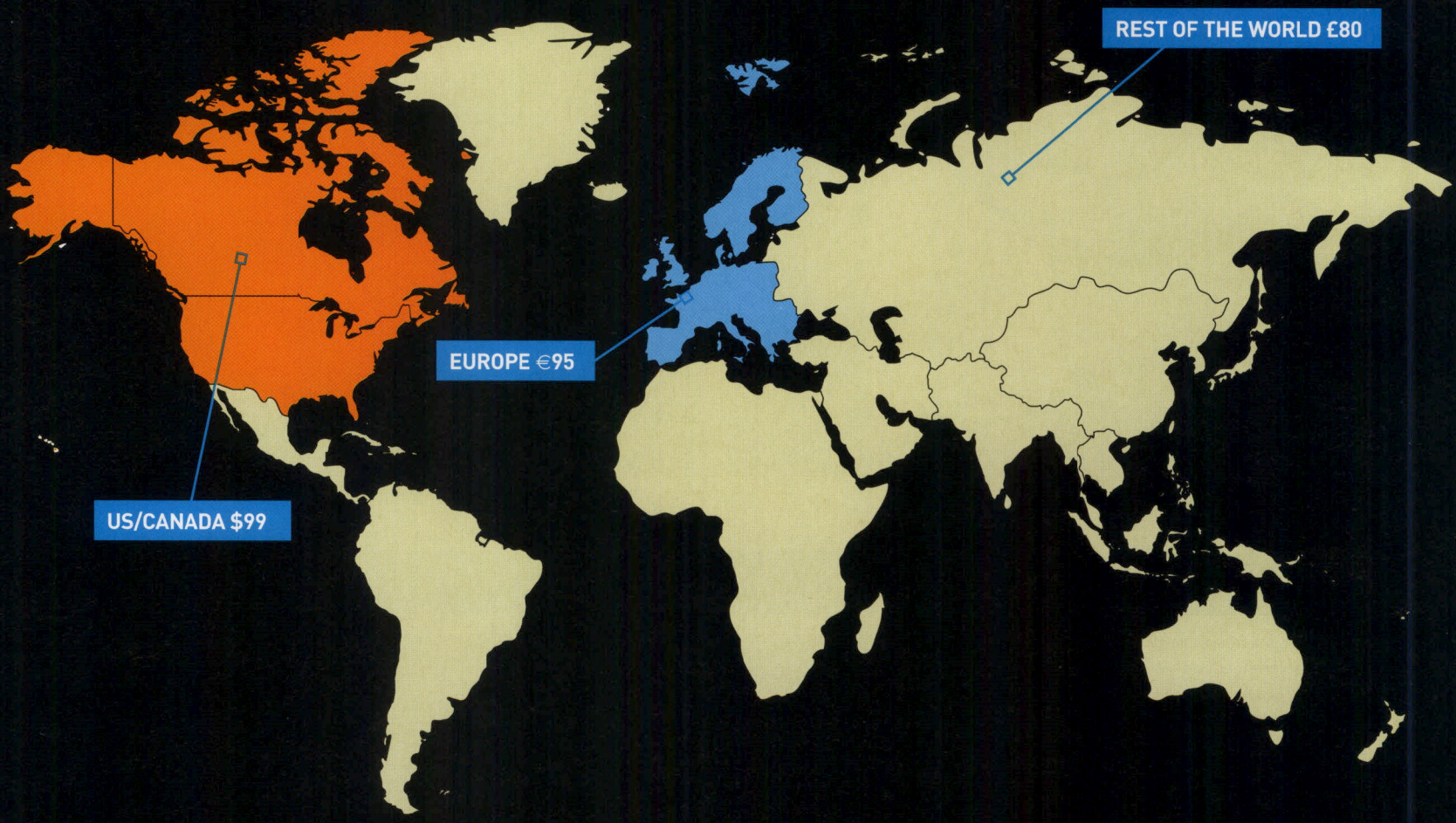

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What clients want

Real-world clients expect their freelance talent to meet certain professional standards without being reminded. We asked three desirable clients to lay down the ground rules for freelance illustrators and designers...

For the freelancer who fails to maintain professional standards the way is beset on all sides by the demands of difficult clients. This need not be so.

To be happy in the freelance world you must develop the habits of a model citizen. Deadlines must be kept, specifications met and obstacles leapt in a single bound. Follow this advice and you'll magically find yourself doing business with friends that are always glad to see you.

Make the most of it

There's a lot of work out there, it's just a question of making yourself indispensable once you're given a chance. As *The Guardian's* Head of Design, Roger Browning, points out: "Most of the illustration used in *The Guardian* is done by freelancers."

Josh Saunders, Senior Digital Developer at EMI Music lays out in very simple terms why it's important to get along with your clients: "Freelancers are found most often through word of mouth." If you weren't popular or failed in some important technical respect then that recommendation may not be forthcoming.

Getting invited back is the name of the game. Most firms will turn to an agency if they don't already have someone in mind, but as Josh goes on to say, "All of our labels have their favourite tried-and tested freelancers." It's a one-out one-in type of deal so you can't afford to lose favour over stupid mistakes or a general lack of care. So it's your job to find out what will make you the client's best friend. "My needs from designers and illustrators are quite different," says Roger. "They are almost opposite each other in fact." This shows that what's required of you can also be a variable which you need to control.

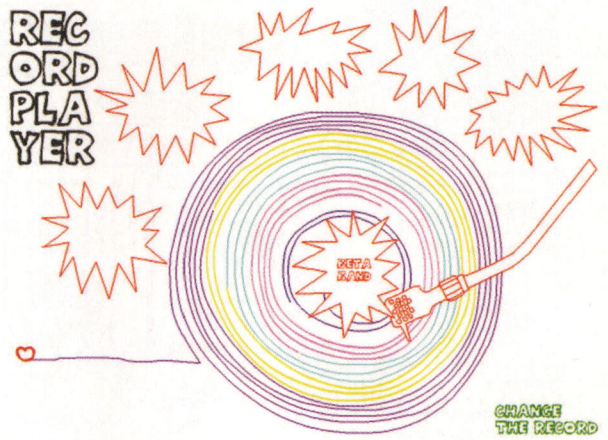
"We want someone who can bring something to the table!" says Ben Clapp, Creative Director at online branding agency Tribal DDB. "It's great when someone comes in and inspires the permanent team members with other skills or a different creative mindset." Sally Boulton, Head of Production at Tribal adds that, "Of course, personality and team fit is important too."

"The big seller for me is people who are flexible," says Roger at *The Guardian*. "You can be working on something for two or three hours and then it gets dropped and you have to pick something else up and get on with it." This demand is common to almost every scenario: "They can't be that precious about their work."

Taking direction

It's a familiar complaint for the freelancer, the regularly shifting goalpost: "You need a thick skin for revisions," agrees Josh. "There are always a lot of 'cooks' and a lot of 'backseat driving'." This has to be expected in this line of work and dealt with in the requisite professional manner.

In terms of the creative work, however, once the direction has been given, the attitude becomes more laissez-faire. "I'm not a shopping list style art director," says Roger. "In a sense, we choose illustrators on



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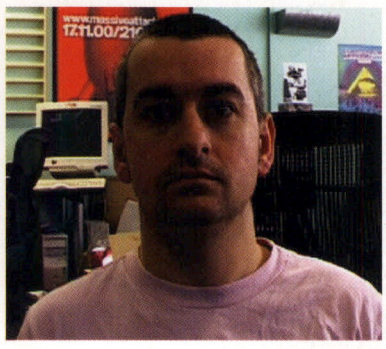

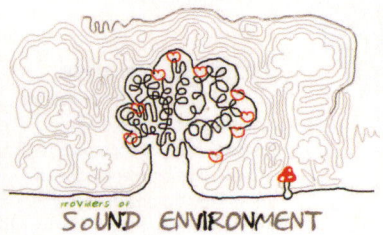

Above and left: Regal is a Parlophone imprint and something of an 'incubator' label. "The freelance illustrator taken on for the site was Fergus Purcell. He was a joy to work with," recalls EMI's Josh Sanders. "I believe he hit the Regal aesthetic on the head."

Left: Josh Sanders of EMI Music UK.

Far left: Roger Browning of *The Guardian*.

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Monkey

Bill and Rupert's big adventure

Gates and Murdoch are going head to head for mastery of the next generation of TV and telecom devices. By Owen Gibson

New deal for Sky cards

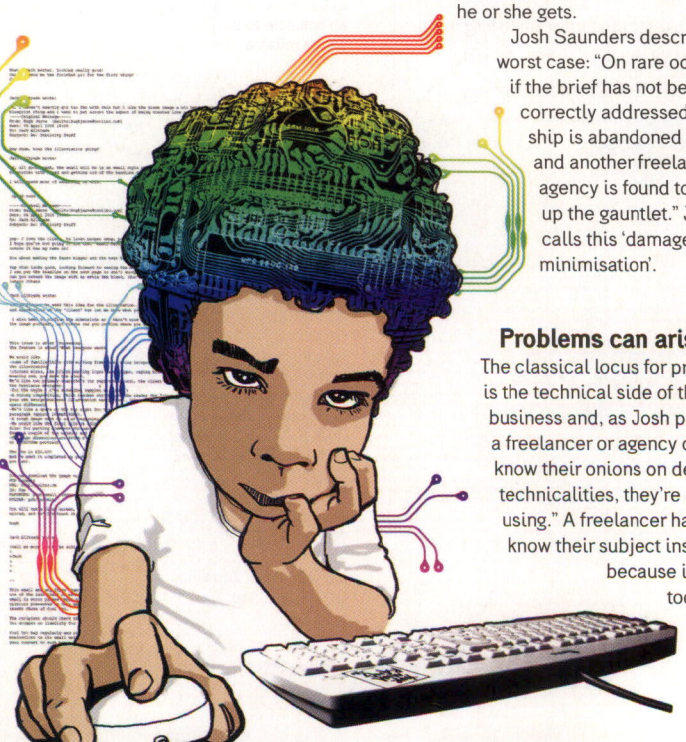
Kate Bulkley finds a use for the second slot on your set-top box

Above: The idea of this campaign for Guardian Jobs was "to express a 'Heath Robinson' effect of ingenious complexity." It won Tribal DDB an IAB 'Campaign of the Month' award.

their ability to come up with their own ideas, I give them as much freedom as I can."

Mostly, a wide-of-the-mark response isn't the main concern: "Doesn't happen to any serious extent," says Sally Boulton. "Our art directors are excellent at giving direction." What this means is you need to listen carefully to what that art director wants from you and make sure that's what he or she gets.

Josh Saunders describes the worst case: "On rare occasions, if the brief has not been correctly addressed, the ship is abandoned quickly and another freelance or agency is found to pick up the gauntlet." Josh calls this 'damage minimisation'.



Problems can arise

The classical locus for problems is the technical side of the business and, as Josh puts it: "If a freelancer or agency doesn't know their onions on design technicalities, they're not worth using." A freelancer has to know their subject inside out because it's just too easy for a project to get bogged down in technical issues.

"I sometimes feel I'm bashing my head against a brick wall," exclaims Roger Browning. In the event of things going pear-shaped it's essential to maintain communication. "I don't want to end up in a situation where I'm wondering whether I'll get something in a form I can use," he says. If you make it plain that you understand, this type of anxiety can be alleviated.

This situation can usually be avoided though if you are properly briefed: "Every freelancer is given a set of guidelines to work to when they come in," says Sally, who makes sure that anyone working for Tribal understands what will be expected. "That includes brand guidelines, relevant templates and technical guidelines."

If you can go the extra mile and start making things easier for your client then that will certainly count in your favour. Josh gives us an example: "If a freelancer allows us the .FLA (*Flash* source file) with a project, on request, so others can do updates, then that makes our lives easier." And that, "is good for brownie points."

The right attitude

"We don't want people to just automatically do as they are told, because we want people around who will enhance a project," says Ben Clapp. But it's a difficult call when attitude is a part of what's being sought. Ben continues: "We also don't want people who feel as if they're 'lowering' themselves or who have a chip on their shoulder about taking instruction from people when things need to get done." A mature attitude is important.

For Ben this is something of a yardstick apparently: "The more talented and experienced people are, generally the least bothered they are by the less glamorous

Comment & Analysis

Two nations under God

Divided we must stand

The struggle for sovereignty

Left: "This illustration by Max Ellis was to be a cover," recalls *The Guardian's* Roger Browning, "but had to be reformatted for the inside pages when another cover story came along." Freelance talent must be prepared to take the odd knock in the line of duty.

Above: "Illustrators have as much right to interpret the story as the writer," says Roger Browning.

parts of freelancing." For things to run smoothly, everyone needs to "just get on and do a quick, professional job!"

But there's no point in trying to appear an expert when you're not one. "A freelancer 'blagging', or making out they know more than you do on a subject is often very detectable and transparent," says Josh. For music-related jobs a knowledge of the subject at hand is useful but not essential: "Quality is quality, whether the freelancer is a music fan or not."

Non-negotiable

"Our deadlines really are deadlines," says Roger. A daily newspaper is the ultimate in deadline chic: "If they don't hit a seven o'clock deadline then the work is dead because it needs to be on the presses at 7.30 ready for the next day." This is an extreme case but you should take all deadlines seriously. "It is a problem if work doesn't turn up," says Roger. "I won't name names but we've had to use a rough before now. Otherwise we use a picture." This type of catastrophe is unforgivable.

It seems that there is very little room for manoeuvre – in certain fields this even extends to the issue of payment. "We don't negotiate really," says Roger. "We have a reasonably strict set of guides and it doesn't really matter who you are, you'll get the same." The editorial world generally follows this pattern, and attempts to set a different precedent aren't always appreciated.

The story varies elsewhere. "We have a set of rates based on level of experience," says Sally at Tribal, "but we often waiver those to get the right person for the job in hand." In being that right person there are certain factors you can control and others you can't. Putting aside all creative issues, a good freelancer will tick all the boxes. ca-p

Client checklist

These are the things you need to do when dealing with clients. It's what they expect, so don't let them down.

- Deliver on time.
- Don't use file names that are so long they lose the file type marker from the end.
- Verify all peripheral details such as email addresses.
- When they say 300dpi that's what they mean. Always verify the technical specs.
- Keep everyone informed. The CC on email is a freelancer's best friend. Use it!
- Be honest about your competencies.
- Submit decent, representative roughs when they're expected.
- Be polite.
- Maintain your sense of humour.
- Manage expectations. Do not promise one thing and end up delivering another.
- If you arrive late, work late.
- Accept criticism well and react quickly and professionally.
- Be aware of compatibility issues.

Above: Produced for the cover of *The Guardian's* Review section, this image was produced by Luis Fanti, based in Buenos Aires. "On a regular basis I also use Izhar Cohen who is based in Tel Aviv and several New York based illustrators," says Roger Browning, demonstrating that distance need not be an obstacle as long as you're reliable.

Far left: Sally Boulton, Head of Production at Tribal DDB.

Left: Tribal DDB Creative Director Ben Clapp.

NEXT ISSUE

COMPUTER arts projects

[illustration] Rob Chiu [w] www.theronin.co.uk

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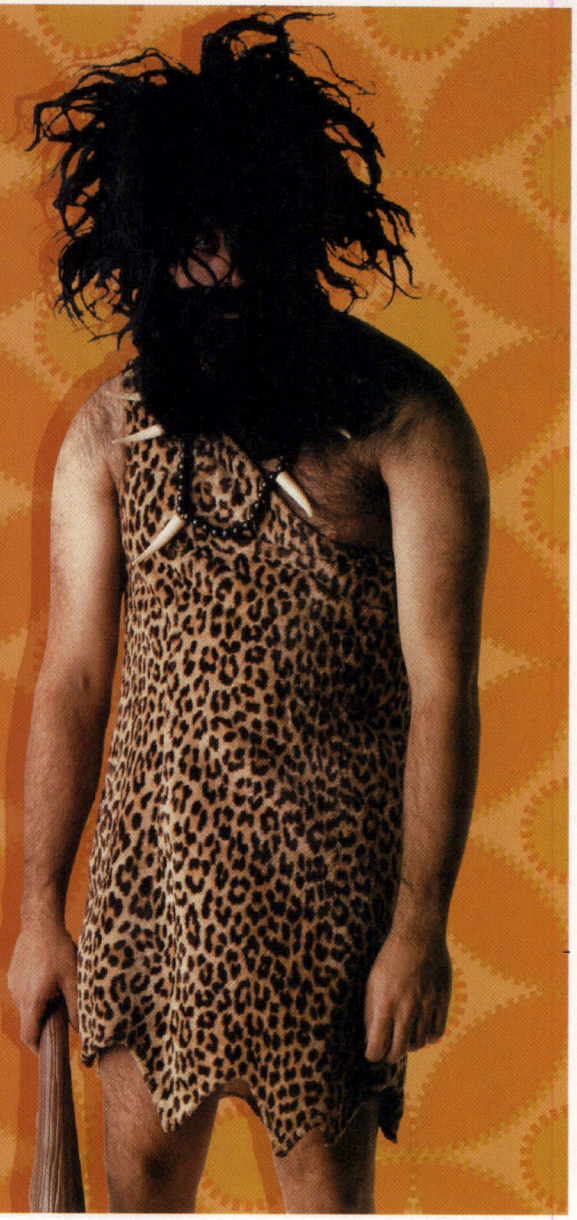

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COMPUTER arts projects INTERACTIVE

CD HIGHLIGHTS

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This full version of *iWatermark* is a great tool for watermarking artwork, digital photos and other imagery.

ImageDJ royalty-free images
These 20 royalty-free images come courtesy of ImageDJ. ImageDJ has supplied royalty-free stock photography to creative professionals since 1995.

iBiz
An easy-to-use time-billing and invoicing application that integrates with *iCal* and *Address Book* on Mac OS X. This demo software offers tax support and generates custom invoices easily.

Goldenseal
Small business software for Mac and Windows. *Goldenseal* is designed for any small business that needs to track expenses, create cost estimates or manage projects.

OpenOffice.org
This is a full-featured office productivity suite that is a worthy alternative to Microsoft *Office*.

Protect your work!

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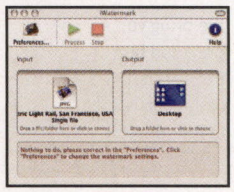

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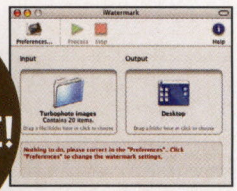
If you take digital pictures and then email them to friends or put them on a website, you run the risk of electronic theft of your property. This is where *iWatermark* comes to the rescue. This program enables you to sign photos or add your own logo to your images.

iWatermark is easy to use on one or 1,000 images at a time, so if you want to protect your image collection, this software is a must. The full version, worth $20, is on the disc and we've also got a special upgrade offer below.

For more information on protecting your work from copyright theft, see our feature beginning on page 78.



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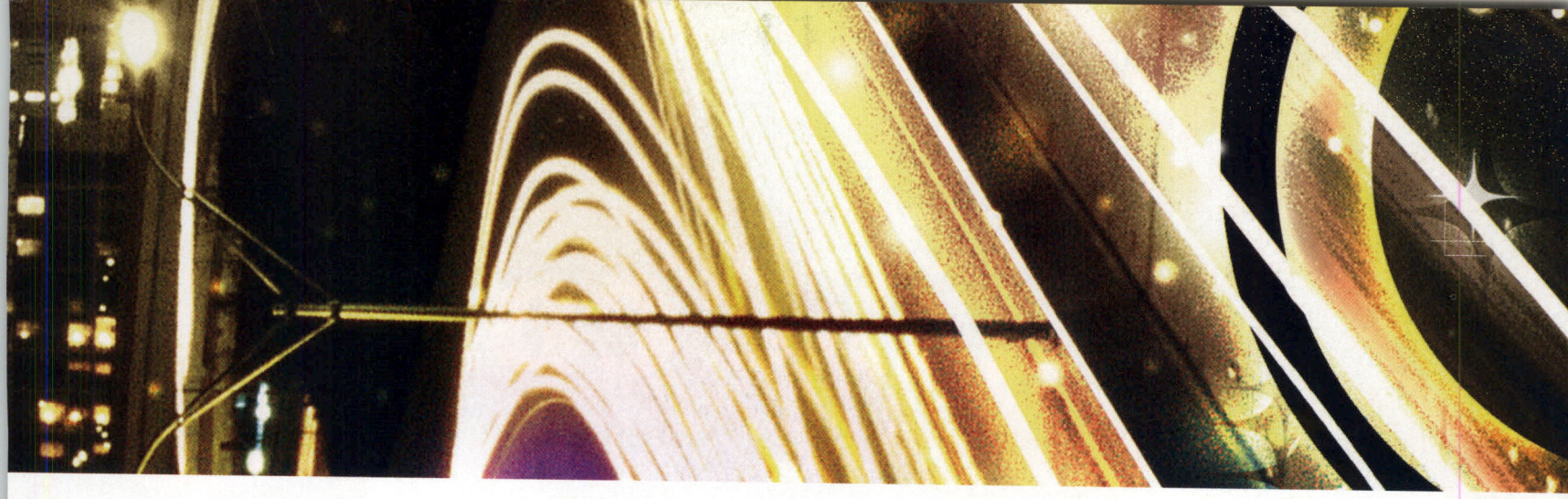


ImageDJ royalty-free photographs

20 high-resolution images free for you to use in your personal projects...

We bring you the first in a series of stock images to be provided by ImageDJ. This issue, *Computer Arts Projects* readers receive 20 photos from the vast vaults of the ImageDJ gallery. ImageDJ was the first company to introduce multi-layered stock imagery back in 2000, in the form of the Designmaster royalty-free *Photoshop* PSD series.

The company specialises in offering royalty-free stock photography to creative professionals at affordable prices. These image collections are a great alternative to high-resolution CDs costing $299-$699, because ImageDJ's range in price from just $49 to $299 and are of the same high quality.

As a very special bonus, ImageDJ is offering its Creative Suite for £800, which is a £200 saving on the original price. See right for the URL...

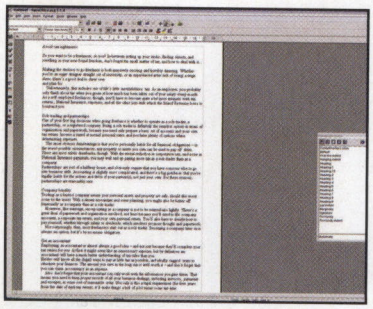
More info... [w] www.imagedj.com/shopping/index.php?newlang=english

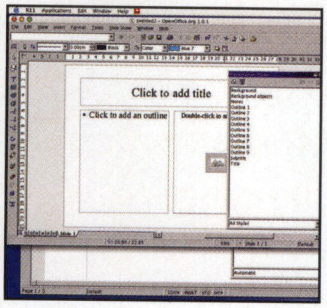
OpenOffice.org

Your free open source alternative to Microsoft's *Office* suite...

OpenOffice.org is a powerful substitute to programs such as *Word* and *PowerPoint*. Some of the features of this application exceed any of those that Microsoft has built, such as exporting to Flash and PDF formats. *OpenOffice.org*, like *Office*, contains a number of products.

Writer is basically a clone of *Word* so you'll have little trouble using it. It also contains similar functions such as fonts, style formatting, tables, spell check and a lot more. *Calc* is *OpenOffice.org*'s spreadsheet component enabling you to do such things as plot pie-charts and calculate mind-boggling statistics. *Impress* is a great alternative to *PowerPoint* because it has all the usual functions for transition effects, font selection and 3D design. *Draw* is used to create clip art, 3D animations and effects. And, lastly, *Math* assists in the creation of basic and complex equations.





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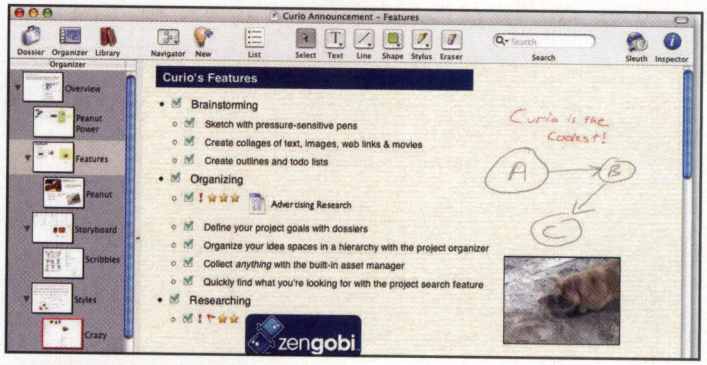
Small business software suite

Organise your freelance work with these four packages...

This month, we bring you four top software applications for managing your creative efforts. *iBiz* is Mac only and used for time-billing and invoicing. *Curio* assists in the development, gathering and shaping of ideas for the Mac, such as creating freeform collages of checklists, outlines, text snippets, and more. *BillingTracker* enables hourly, project-rate, retainer, or even contingency billing. It also enables you to track outstanding client debts, create professional invoices to be printed or emailed, and it has a built-in timer. And finally, *Goldenseal* tracks expenses, creates cost estimates and manages projects. CA-P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On the CD...

Full contents on page 96

Full software

iWatermark (Mac & PC)

Freeware

OpenOffice.org (Mac & PC)

Demo software

iBiz (Mac & PC)

Curio (Mac only)

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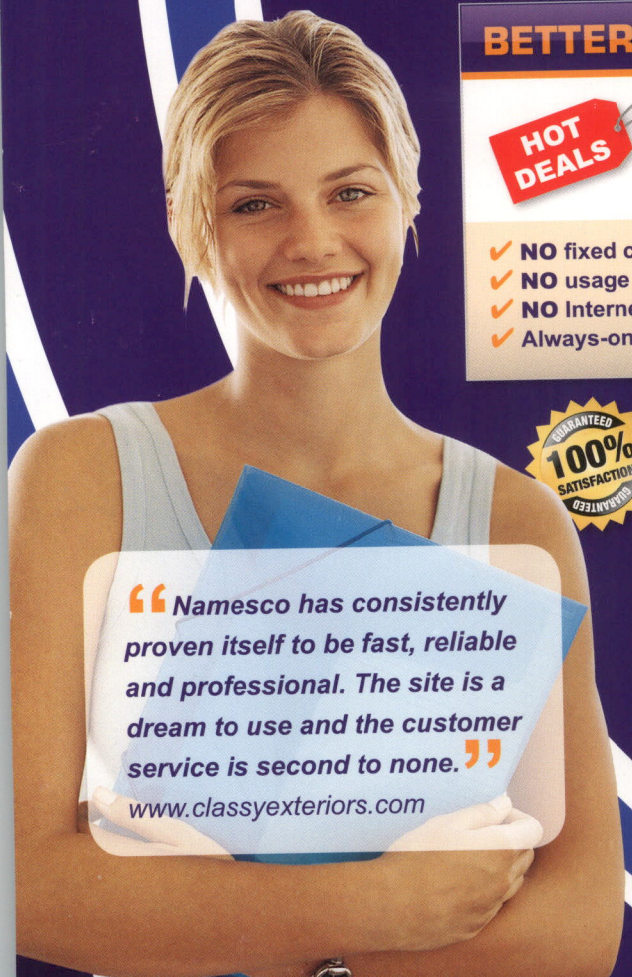
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